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Bulletin of Oberlin College

New Series, Number One Hundred, July 15, 1914

Oberlin Conservatory of Music

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CATALOG *of the* OBERLIN CONSERVATORY *of* MUSIC

PUBLISHED BY THE COLLEGE, OBERLIN, OHIO, JULY 15, 1914

PRINTED BY
The Tribune
OBERLIN, OHIO

Calendar

1914

Sept. 16, Wed.—First day of Registration, beginning at 8 a.m.

Sept. 17, Thurs.—First Semester begins.

Nov. 26, Thurs.—Thanksgiving Day: a holiday.

Dec. 23, Wed.—Beginning of Winter Recess, 11:00 a.m.

1915

Jan. 6, Wed.—End of Winter Recess; work begins at 1:30 p.m.

Jan. 28, Thurs., 8:00 A. M.—Beginning of Final Examinations, First Semester.

Jan. 30, Sat.—First Semester ends.

Feb. 1, Mon., 8:00 A. M.—Beginning of Registration for Second Semester.

Feb. 2, Tues., 8:00 A. M.—Second day of Registration for Second Semester.

1915 (Continued)

Feb. 3, Wed., 8:00 A. M.—Second Semester begins.

Feb. 22, Mon.—Washington's Birthday: a holiday.

Feb. 25, Thurs.—Day of Prayer for Colleges.

Mar. 24, Wed.—Beginning of Spring Recess, 11:00 A. M.

Mar. 31, Wed.—End of Spring Recess; work begins at 1:30 P. M.

May 31, Mon.—Celebration of Memorial Day: a holiday.

June 9, 10, 11, Wed., Thurs., Fri.—Final Examinations, Second Semester, beginning at 8:00 A. M.

June 11, Fri.—End of regular year's work.

June 12, Sat., 6:30 P. M.—Part I of Conservatory Commencement Recital.

June 14, Mon., 7:30 P. M.—Part II of Conservatory Commencement Recital.

June 16, Wed., 10:00 A. M.—Annual Commencement.

The Board of Trustees

Rev. HENRY CHURCHILL KING, D. D., LL. D., President

TERM EXPIRES JANUARY 1, 1915

*Rev. Dan F. Bradley, D. D. ..... *Cleveland, O.*
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Amos C. Miller ..... *Chicago, Ill.*
John R. Rogers ..... *Brooklyn, N. Y.*

TERM EXPIRES JANUARY 1, 1916

*Dudley P. Allen, LL. D. ..... *Cleveland, O.*
†John G. W. Cowles, LL. D. ..... *Cleveland, O.*
Rev. Charles S. Mills, D. D. ..... *Montclair, N. J.*
Rev. Henry M. Tenney, D. D. ..... *Oberlin, O.*

TERM EXPIRES JANUARY 1, 1917

*Hon. Theodore E. Burton, LL. D. ..... *Cleveland, O.*
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TERM EXPIRES JANUARY 1, 1918

*E. Dana Durand, Ph. D. ..... *Minneapolis, Minn.*
H. Clark Ford ..... *Cleveland, O.*
Homer H. Johnson ..... *Cleveland, O.*
Charles H. Kirshner ..... *Kansas City, Mo.*

TERM EXPIRES JANUARY 1, 1919

Frederick N. Finney ..... *Milwaukee, Wis.*
Amos B. McNairy ..... *Cleveland, O.*
John L. Severance ..... *Cleveland, O.*
*Lucien C. Warner, LL. D. ..... *New York, N. Y.*

TERM EXPIRES JANUARY 1, 1920

William C. Cochran ..... *Cincinnati, O.*
Rev. Frank S. Fitch ..... *Buffalo, N. Y.*
*Irving W. Metcalf ..... *Oberlin, O.*
Merritt Starr ..... *Chicago, Ill.*

Deans

Miss Florence M. Fitch, Ph. D.,
Dean of College Women, Baldwin Cottage.

Miss Frances G. Nash,
Dean of Conservatory Women, 97 Elm St.

Miss Frances Hosford, A. M., Dean of Academy Women, 170 Woodland Avenue.

Advisory Committee of the Conservatory

Lucien C. Warner, LL. D. ..... *New York, N. Y.*
George B. Siddall ..... *Cleveland, O.*
Mrs. W. H. Kinder ..... *Findlay, O.*

*Elected by the Alumni.
†Deceased, June 10, 1914.

Faculty

Rev. Henry Churchill King, D. D., LL. D., President; *Professor of Theology and Philosophy.* On the W. E. Osborn Foundation; Fairchild Professorship. 317 East College St.

A. B., Oberlin College, 1879; D. B., Oberlin Seminary, 1882; A. M., Harvard Univ., 1883; D. D., Oberlin College, 1897, Western Reserve Univ., 1901, Yale Univ., 1904; S. T. D., Columbia Univ., 1909; LL. D., Univ. of Illinois, 1908, and Miami Univ., 1909. Tutor, Oberlin Academy, 1879-82; Student, Harvard Univ., 1882-84; Associate Professor of Mathematics, Oberlin College, 1884-90; Associate Professor of Philosophy, Oberlin College, 1890-91; Professor of Philosophy, Oberlin College 1891-97; Student, University of Berlin, 1893-94; Lecturing in India, China, and Japan, 1909-10; Professor of Theology and Philosophy, Oberlin Seminary and College, 1897—; Dean of Oberlin College, 1898-1902; Acting Dean of the College of Arts and Sciences, 1902-1907 and 1908-11; President of Oberlin College, 1902—.

Charles Walthall Morrison, A. M., Mus. B., Mus. D.

Director of the Conservatory.....290 Elm St.

Fenelon B. Rice Professorship.

Graduated, Oberlin Conservatory, 1880; Instructor in Pianoforte, Oberlin Conservatory, 1880-82; Student, Berlin and Leipzig, 1882-85; Instructor in Pianoforte, Oberlin Conservatory, 1885-92; Student, Berlin, 1894-95; Professor of Pianoforte, Oberlin Conservatory, 1892—; Director, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; A. M., (honorary), Oberlin College, 1908; Mus. D., (honorary), Cornell College, Ia., 1910.

Howard Handel Cartep, Mus. B., *Professor of Pianoforte*, ...171 Elm St.

Graduated, Oberlin Conservatory, 1874; Student, Leipzig, 1878-81; Instructor in Pianoforte, Oberlin Conservatory, 1881-92; Student, Berlin and Frankfort, 1886-87; and 1891-92; Professor of Pianoforte, Oberlin Conservatory, 1892—; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1906-07.

George Whitfield Andrews, A. M., Mus. D., Mus. B., *Professor of Organ, Composition, Instrumentation, and Director of Orchestra*.....195 Forest St.

Graduated, Oberlin Conservatory, 1879; A. M., (honor-

ary), Oberlin College, 1900; Organist and Teacher, Meadville, Pa., 1879-81; Toledo, 1881-82; Instructor in Organ, Oberlin Conservatory, 1882-84; Student, Leipzig, Munich and Paris, 1884-86; Instructor in Organ and Composition, Oberlin Conservatory, 1886-92; Student, Paris, 1898-99; One of the Founders of the American Guild of Organists; Professor of Organ and Composition, Oberlin Conservatory, 1892—; Mus. D., Oberlin Conservatory, 1903; Mus. B., Oberlin Conservatory, 1906.

Arthur Smith Kimball, *Professor of Singing*..132 Elm St.

Graduated, New England Conservatory, Boston, 1879; Head of Musical Department, Buchtel College, 1880-83; Instructor in Singing, Oberlin Conservatory, 1883-92; Student, Berlin, Summer, 1886; Student, Berlin and Florence, 1887-88; Student, Paris, Summer, 1891; Student, London, Summer, 1892; Professor of Singing, Oberlin Conservatory, 1892—; Student, Paris, 1909-10.

Edward Dickinson, A. M., Litt. D., *Professor of History and Criticism of Music*.....142 South Cedar Ave.

A. B., Amherst College, 1876; A. M., Amherst College, 1881; Director of Music, Elmira College, 1883-92; Student in Berlin, 1885-86, 1888-89, 1892-93; Instructor in History of Music and Pianoforte, Oberlin Conservatory, 1893-95; Professor of the History of Music and Pianoforte, Oberlin Conservatory, 1895-1905; Litt. D., (honorary) Oberlin College 1911; Professor of the History and Criticism of Music, 1905—.

Edgar George Sweet, Mus. B., *Professor of Singing*.....
.....297 Elm St.

Graduated, Oberlin Conservatory, 1883; Instructor in Pianoforte, Oberlin Conservatory, 1883-85; Student, Leipzig and Berlin, 1885-87; Instructor in Pianoforte and Singing, Oberlin Conservatory, 1887-97; Student, Berlin and Munich, 1895-96; Professor of Singing, Oberlin Conservatory, 1897—; Mus. B., Oberlin Conservatory, 1906.

William Kilgore Breckenridge, Mus. B., *Professor of Pianoforte and Harp*.....5 South Main St.

Graduated, Oberlin Conservatory, 1888; Student, Berlin, 1888-90; Instructor in Pianoforte, Oberlin Conservatory, 1890-1902; Professor of Pianoforte, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1907-08.

Arthur Edward Heacox, Mus. B., *Professor of Theory*.....
.....297 West College St.

Graduated, Oberlin Conservatory, 1893; Teacher of Harmony and Counterpoint, Oberlin Conservatory, 1893-97; Student, Leipzig, 1899-1900; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1897-1902; Professor of Theory, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1909-10.

JOHN ARTHUR DEMUTH, *Professor of Pianoforte, Violin and Wind Instruments*.....243 West College St.

Private pupil of Augustus Appelles, at West Point, N. Y., 1867-70; Teacher, Toledo, 1870-89; Instructor in Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1889-1906; Professor of Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1906—.

CHARLES KING BARRY, A. B., MUS. B., *Professor of Pianoforte* .....356 Reamer Place

Graduated, Oberlin Conservatory, 1891; A. B., Oberlin College, 1899; Teacher of Pianoforte, Oberlin Conservatory, 1891-92; Student, Berlin, Leipzig and Vienna, 1892-1894; Instructor in Pianoforte, Oberlin Conservatory, 1894-1906; Mus. B., Oberlin Conservatory, 1906; Professor of Pianoforte, Oberlin Conservatory, 1906—.

WILLIAM TREAT UPTON, A. B., MUS. B., *Professor of Pianoforte* .....221 Forest St.

Graduated, Oberlin Conservatory, 1893; A. B., Oberlin College, 1896; Teacher of Pianoforte, Oberlin Conservatory, 1893-96; Student, Vienna, 1895-98; Instructor in Pianoforte, Oberlin Conservatory, 1898-1906; Mus. B., Oberlin Conservatory, 1906; Professor of Pianoforte, Oberlin Conservatory, 1906—.

HERBERT HARROUN, A. B., *Professor of Singing*, 145 Elm St.

A. B., Oberlin College, 1894; Teacher, Albuquerque, N. M., 1894-95; Student and Teacher, Boston, Mass., 1895-1901; Instructor in Singing, Oberlin Conservatory, 1902-08; Student, Berlin, 1905-06; Professor of Singing, Oberlin Conservatory, 1908—.

CHARLES HENRY ADAMS, MUS. B., *Professor of Singing*.....171 West College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Singing, Oberlin Conservatory, 1895-96; Director of Music, Albion College, 1896-98; Director of Music, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-1908; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Professor of Singing, Oberlin Conservatory, 1908—.

FRIEDRICH JOHANN LEHMANN, *Professor of Theory*.....27 South Prospect St.

Student, Oberlin Conservatory, 1897-99; Director, Gates Conservatory, Neligh, Nebraska, 1899-1900; Student, Leipzig 1900-01; Director of Music, Tarkio College, Missouri, 1901-02; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1902-08; Associate Professor of Theory, Oberlin Conservatory, 1908-10; Professor of Theory, Oberlin Conservatory, 1910—.

GEORGE CARL HASTINGS, Mus. B., *Professor of Pianoforte*.... .....166 Elm St.

Graduated, Oberlin Conservatory, 1900; Teacher of Pianoforte and Organ, Oberlin Conservatory, 1900-02; Instructor in Pianoforte, 1902-08; Student, Leipzig 1903-06; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Professor of Pianoforte, Oberlin Conservatory, 1911—.

WILLIAM JASPER HORNER, A. B., Mus. B., *Professor of Singing* .....191 Elm St.

A. B., Oberlin College, 1896; Graduated, Oberlin Conservatory, 1900; Teacher of Singing, Oberlin Conservatory, 1898-01; Instructor in Singing, Oberlin Conservatory, 1901-03; Student, Berlin, 1903-04; Instructor in Singing, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1910-11; Associate Professor of Singing, Oberlin Conservatory, 1908-11; Professor of Singing, Oberlin Conservatory, 1911—.

FRIEDRICH AUGUST GOERNER, *Professor of Violoncello*.. .....263 Oak St.

Student, Weimar Conservatory, Germany, 1889-95; Pupil of Leopold Gruetzmacher; Member of Kursaal Orchestra, Montreux, 1895-99; Member of Pittsburgh Orchestra, 1899-1910; Professor of Violoncello, Oberlin Conservatory, 1911—.

ORVILLE ALVIN LINDQUIST, Mus. B., *Professor of Pianoforte* .....211 Forest St.

Graduated, Oberlin Conservatory, 1901; Teacher of Pianoforte, 1901-03; Student, Leipzig Conservatory, 1903-04; Instructor in Pianoforte, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Professor of Pianoforte, Oberlin Conservatory, 1912—.

JACOB FRANKLIN ALDERFER, Mus. B., *Associate Professor of Organ* .....124 Elm St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-06; Mus. B., Oberlin Conservatory, 1906; Student in Paris, 1906-08; Associate Professor of Organ, 1908—.

BRUCE HEADLEY DAVIS, Mus. B., *Associate Professor of Pianoforte* .....241 Forest St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-05; Student in Leipzig and Berlin, 1905-09; Mus. B., Oberlin Conservatory, 1905; Associate Professor of Pianoforte, Oberlin Conservatory, 1909—.

FREDERICK BENJAMIN STIVEN, Mus. B., *Associate Professor of Organ* .....283 West College St.

Graduated, Oberlin Conservatory, 1907;Instructor in Or-

gan, Oberlin Conservatory, 1907-09; Associate Professor of Organ, Oberlin Conservatory, 1911—; Student, Paris, with Guilmant, 1909-11.

Mr. Karl Wilson Geiirkens, A. B., A. M., *Associate Professor of School Music*.....333 South Professor St.
A. B., Oberlin College, 1905; Teacher, Oberlin High School, 1905-07; Teacher, Normal Course, Oberlin Conservatory and Public Schools, Oberlin, 1906—; A. M., Oberlin College, 1912; Associate Professor of School Music, 1912—.

Mrs. Kate Winship Morrison, Mus. B., *Instructor in Singing*
.....290 Elm St.
Graduated, Oberlin Conservatory, 1885; Student, Berlin, 1886-87 and 1894-95; Instructor in Singing, Oberlin Conservatory, 1884—; Mus. B., Oberlin Conservatory, 1906.

Mrs. Margaret Jones Adams, Mus. B., *Instructor in Singing*
.....171 West College St.
Graduated, Oberlin Conservatory, 1895; Teacher of Pianoforte and Singing, Albion College, Mich., 1896-98; Teacher of Pianoforte and Singing, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08.

Miss Kate Waldo Peck, Mus. B., *Instructor in Singing*.....
.....158 Elm St.

*In Europe on leave of absence.

Graduated, Oberlin Conservatory, 1890; Director of Music, Rollins College, Fla., 1890-92; Student, Berlin, 1892-93; Director of Music, Rollins College, 1893-95; Director of Choir and Soprano, Grand Rapids, Mich., 1895-98; Student and Teacher of Singing, Brooklyn, N. Y., 1898-1903; Instructor in Singing, Oberlin Conservatory, 1903—; Mus. B., Oberlin Conservatory, 1906; Student in Berlin, 1906-07; Student, Paris, Summer, 1911.

*Mrs. Maud Tucker Doolittle, Mus. B., *Instructor in Pianoforte*.....279 West College St.
Graduated, Oberlin Conservatory, 1891; Instructor in Pianoforte, Oberlin Conservatory, 1891—; Student, Berlin, 1904-06; Mus. B., Oberlin Conservatory, 1906.

Mrs. Ada Morris Hastings, *Instructor in Pianoforte*.....
.....166 Elm St.
Student, Leipzig Conservatory, 1903; with Godowski in Berlin, 1904-05; Instructor in Pianoforte, Oberlin Conservatory, 1905—.

Mrs. Amelia Hegmann Doolittle, Mus. B., *Instructor in Pianoforte*.....291 Elm St.
Graduated, Oberlin Conservatory, 1888; Teacher of Pianoforte, Oberlin Conservatory, 1889-1906; Student, Berlin, 1906-07; Instructor in Pianoforte, Oberlin Conservatory, 1907—; Mus. B., Oberlin Conservatory, 1906.

Faculty [CONTINUED]

*Mrs. Bertha M. Miller, *Instructor in Harmony and Normal Course in Piano*.....241 Forest St.
Instructor in Harmony and Normal Course in Piano, Oberlin Conservatory, 1905—.

Miss Charlotte Ruegger, *Instructor in Violin*...140 Elm St.
Graduated from Royal Conservatory in Brussels, 1894; Assistant to César Thomson, 1894-98; Head of Violin Department Government Institution of Science and Arts, Brussels, 1910-13; Instructor in Violin, Oberlin Conservatory, 1913—.

Miss Edith Dickson, A. B., *Librarian*.....172 Elm St.
A. B., Oberlin College, 1885; Librarian, Oberlin Conservatory, 1899—.

*In Europe on leave of absence.

Introductory

THE origin of Oberlin Conservatory of Music was not in any sudden movement, but in the sacred music that was fostered by the early fathers. Its growth in numbers and scholarship has been gradual, normal and healthful.

The affinity existing between literature and the arts naturally suggests the University as the place where the two may be studied side by side. Oberlin Conservatory of Music, then, is especially fortunate, because it is intimately associated with Oberlin College, and enjoys all its social, religious, and intellectual advantages. To this center young people from nearly every state in the Union, and from many foreign countries, come every year to avail themselves of its course of study. Here the systematic arrangement of practice, the regular hours, and the stimulus of a musical atmosphere, are conducive to good work and corresponding achievements. President Fairchild, in his "History of Oberlin," thus tersely accounts for its musical success: "The spontaneous growth of this interest at Oberlin is an indication of favorable conditions here. These conditions belong to a large school of young men and women, among whom the natural taste and gift for music may be found, and who furnish an appreciative audience as an inspiration. The reaction, too, of the general educational spirit upon the quality of the musical work has been most helpful. It is a mistake to suppose that music alone can yield substantial culture or character, or that it is sufficient to itself. Those who propose to work effectively in this line need breadth and substance of personal character—something more than mere effervescence of sentiment. The neighborhood of a University of general education, and especially of Christian education and of co-education, is the natural place for such a school of music."

The general plan of the school is similar to that of the best European conservatories. It aims at the production of intelligent musicians of liberal culture in the various departments of musical activity.

As the course of study laid down in colleges and seminaries of learning is not intended to give a knowledge of any one branch alone, but, by combining the study of language with that of mathematics, natural sciences, metaphysics, etc., to secure to the student such an intellectual development as will form a substantial basis for future attainments, so in the Conservatory the course has been planned with reference to securing that symmetrical development of the musical faculties which is essential to the true musician, whether teacher or virtuoso.

With exceptionally fine equipment, and with a corps of loyal and efficient teachers, who give their entire time to the school, Oberlin Conservatory of Music has taken a leading position in higher musical education, and looks forward to enlarged opportunities, and to a still more successful career.

Degrees and Certificates

Degrees

The Degree of Bachelor of Music (Mus. B.) is given by the Trustees of Oberlin College to such students as have completed one of the regular courses to the satisfaction of the Conservatory Faculty.

In preparation for this degree three studies besides History of Music are required, two of which must be Pianoforte and Theory; the third may be elected from the following branches: Organ, Singing, Violin, Violoncello, Viola, Clarinet, Oboe, Cornet.

Candidates must complete at least three-quarters of the required work with a grade of "C" or better, and with a grade of at least "B" in the major study.

This degree is rarely attained in less than four years, and the basis of a reasonable hope of its attainment is threefold: (a) Musical talent, (b) Power of mental concentration, (c) The physical strength to endure several hours of efficient daily study, attendance on many recitals and performance in them.

At least one creditable recital in the principal study is required, and a thorough teaching knowledge of a second branch of Practical Music. For more definite outlines see Model Courses on a later page.

For the class and grade of music used in Senior Recitals this year, see Senior Programs in appended Year Book.

Teacher's Certificates

By special vote of the Faculty a Teacher's Certificate may be given to any regular member of the Conservatory who successfully completes one of the three courses in Theory, and Course I in History of Music, who can appear creditably in the Students' Recitals, and is proficient enough to teach a second branch of Practical Music. In addition, the Normal Course in Piano is required of those whose major study is Piano, and the Special Course in Sight Singing of those whose major study is Singing.

Entrance Requirements

Before students are classed as regular members of the Conservatory, they must have completed a four years' high school course, or its equivalent, and must have presented their credits to the Secretary of Oberlin College.

The requirements for admission to the Conservatory of Music are those of the College of Arts and Sciences, with the following exceptions: that a substitution of additional preparation in modern languages will be accepted in place of Latin; and that substitution will be allowed for the half unit of Solid Geometry and the half unit of Advanced Algebra, these substitutions to be made from the other subjects regularly approved for college entrance credit.

The requirements for admission are shown in the following table:

English	at least 3 units
Mathematics	at least 2 units
Foreign Languages	at least 4 units
History and Civics	at least 1 unit
Sciences	at least 1 unit
	11 units
Four units must be presented from the following group: Foreign Languages, Sciences, History and Civics, Solid Geometry, Advanced Algebra, Fourth Year English.	4 units
Total Entrance Requirements	15 units

No substitutions will be allowed for the following requirements: three units in English, one unit in History, one unit in Sciences, four units in Languages, one unit in Plane Geometry, one unit in Elementary Algebra.

Any graduate from a good high school in which the course of study has covered four years ought to be able to meet the requirements for admission. It is almost essential for the successful study of music that one shall have had literary work to the amount above mentioned, and students are required to defer their exclusive study of music until that standard has been reached.

Definition of a Unit

A unit is defined as a course covering an academic year that shall include in the aggregate not less than 120 sixty-minute periods of class-room work, two hours of laboratory work being equivalent to one hour of class-room work. The work usually done in high school courses, thirty-six weeks, recitations five times a week, each recitation nominally forty-five minutes in length, but actually about forty minutes in length, exactly meets this definition.

(The table which follows shows the units which may be presented in these subjects.)

Latin	2, 3, or 4 units
Greek	1, 2, or 3 units
French	1, 2, 3, or 4 units
German	1, 2, 3, or 4 units
History and Civics	1, 2, 3, or 4 units
Sciences	1, 2, 3, or 4 units

Half Units

Half units will be accepted, but only when presented in addition to integral units in the same subject, and for this purpose the sciences may be considered as one subject.

Entrance Deficiencies

No student may be classed in the Conservatory of Music who presents less than fourteen units. An entrance deficiency of one unit or less will not prevent the candidate from procuring admission to the Conservatory.

Those who present less than fourteen units may take only one study in music, and that must be on condition that they continue the literary work in the Academy.

Courses of Study

Theory

Oberlin Conservatory has always emphasized the importance of thorough studies in the Theory of music. Beginning with Harmony, Ear Training and Sight Singing, the course leads to Counterpoint and Analysis, with elective courses in Double Counterpoint, Canon, Fugue, Instrumentation and Composition.

From the first the pupil learns to harmonize melodies as well as basses. He is taught to recognize, both by ear and by sight, chords and chord progressions, thus embracing modulation; and at the key-board, to harmonize melodies, to modulate and to transpose. Much attention is paid to the development of the musical instinct, and studies in original composition are encouraged parallel with the preparation of the regular lessons. In this way the pupil learns to write melodies, little piano pieces, songs, the motet, etc., while going on with his regular Theory Course.

Admission to the Theory Courses

Students who are admitted to the regular first year Harmony Course will be required to show such advancement in music as to make reasonably sure the completion of Theory Course III in three years. Those who are not sufficiently advanced in piano study or are unable to sing a simple melody at sight are advised to defer the study of Harmony and enter a sight singing and ear training class where special attention can be given to their needs.

Advanced Standing

Credit for advanced standing in Theory is granted to those who bring to the Committee their written work and are able to pass the required examinations. But students who have had preparation with figured basses only are seldom able to enter an advanced class, since the examination involves the harmonization of melodies both on paper and the key-board. New students who ask for advanced credit should consult Professor Heacox, Room 21, Warner Hall, between 2:00 and 4:00 on the first Wednesday of the school year.

Grading

A literal system is used in grading Theory work, as follows:

A, with high credit.
B, with credit.
C, fair.
D, passing.
E, conditioned.
F, failure.

The grade recorded for a student is based on his daily average and his final examination mark. Any student whose grade is "F" can obtain credit for the course only by repeat-

Conservatory Organ and Warner Concert Hall Stage

ing it in class. A student whose grade is "E" is allowed one reëxamination on the work of the course, for which he receives credit if the reëxamination is passed with a grade of "C" or better. Reëxaminations are given on the second Saturday of each semester at 2:00 P. M. in written work and on the second Monday of each semester at 4:00 P. M. in piano work. The student must take the reëxamination at one of the two reëxamination periods immediately following the date of the failure.

The Three Courses in Theory

Candidates for the Degree will complete one of the following courses in Theory, all of which are alike through the first five semesters. On completion of the fifth semester the choice of a course will depend upon the student's Major Study.

Major Study: Composition.....Course I.

Theory 1, 2, 3, 4, 5, 6C, 7, 8, 9, 10, 11, 12. Courses 9 to 12 may be taken parallel with courses 5 to 8.

Major Study: Organ.....Course II.

Theory 1, 2, 3, 4, 5, 6C, 7, 6F. Courses 9, 10, 11, 12 begun with course 5 may be substituted for course 6F.

Major Study: Pianoforte, or Voice, etc...Course III.

Theory 1, 2, 3, 4, 5, 6F. Candidates for the Degree who take this course must have completed it before entering the Senior year.

Courses of Instruction

In the numbering of the courses, first semester courses have odd numbers and second semester courses even numbers. The following regular courses are offered each year. Credit is indicated in semester hours.

1, 2. *Theory: first year.* Credit: three hours.

First and Second Semesters.

Professor Heacox, Professor Lehmann, Miss Whipple.

The sections are as follows:

(In each section the first two days given are for Harmony, the last two days for Ear Training, assignment to a section determined by a preliminary examination.)

First section—Mo., Th., Tu., Fr.,—8:00.....Mr. Heacox.
Second section—Tu., Fr., We., Sa.,—8:00.....Mr. Lehmann.
Third section—Mo., Th., Tu., Fr.,—8:00.....Miss Moore
Fourth section—Mo., Th., Tu., Fr.,—9:00.....Mr. Lehmann.
Fifth section—Tu., Fr., We., Sa.,—9:00.....Mr. Lehmann.
Sixth section—Mo., Th., Tu., Fr.,—9:00.....Miss Moore
Seventh section—Tu., Fr., We., Sa.,—9:00.....————
Eighth section—We., Sa., Mo., Th.,—9:00.....————
Ninth section—Tu., Fr., 3:00, We., Sa.,—8:00....Mr. Heacox

Theory 1, 2 constitutes a year-course meeting four times a week; two of the lessons being devoted to Harmony, the other two to Ear Training and Sight Singing in charge of an assistant.

Elementary Harmony, beginning with scales, intervals, triads, use of the triad in simple part-writing from melodies

and basses. The primary and secondary seventh chords, modulation, easy suspensions and passing tones. Original work, the hymn tune, primary form, little piano pieces. An important part of many of the lessons is the harmony-playing in which problems similar to the written work are solved at the keyboard. The student learns to modulate, transpose various exercises into all keys, and harmonize easy basses and melodies at sight.

Ear Training, beginning with the simplest intervals, the scale, rhythms, melodies; later, chords, chord progressions and modulation. Proficiency in singing at sight is insisted upon as the most direct and practical means of quickening the perception when writing from dictation.

The text-books are *Lessons in Harmony,* Heacox-Lehmann, and *Ear Training,* Heacox.

3, 4. *Theory: second year.* Credit: three hours.

First and Second Semesters.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—We., Sa.,—8:00.....Mr. Lehmann.

Second section—Mo., Th.,—9:00.....Mr. Heacox

Third section—Mo., Th.,—10:00.....Mr. Heacox

Fourth section—Tu., Fr., 11:00.....Mr. Lehmann

A year-course in Advanced Harmony and Harmonic Analysis, embracing a study of all the devices of modern musical composition. Completion of *Lessons in Harmony,* Heacox-Lehmann; supplemented by lessons from Lavignac, Rimsky-Korsakoff, Tchaikovsky and others. Original work. A large part of the second semester is devoted to the analysis of illustrative passages of harmony from all schools of composition. Text-book, *Harmonic Analysis,* Lehmann. A certain amount of regular harmony-playing is required throughout the year.

5. *Theory: third year.* Credit: three hours.

First Semester.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—We., Sa.,—8:00.....Mr. Heacox

Second section—We., Sa.,—9:00.....Mr. Lehmann

One semester of Simple Counterpoint, two-, three- and four-part writing in the various species. Advanced harmony-playing.

Text-book, *Simple Counterpoint,* Lehmann.

6C. *Theory: third year.* Credit: three hours.

Second Semester—We., Sa.,—8:00. Professor Heacox.

A continuation of Theory 5. Advanced studies in four-part counterpoint. Double counterpoint. Five- to eight-part counterpoint. Eight real parts for two choirs from Cherubini's basses.

References: Spalding, Bridge, Prout.

6F. *Theory: third year.* Credit: three hours.

Second Semester—We., Sa.,—9:00. Professor Lehmann.

An elective on completion of Theory 5.

Elements of Musical Form, from the motive and primary form through the development of the composite forms, with analysis of important types both classic and modern.

This is the last semester of Course III and aims to give a comprehensive view of the methods of musical composition.

Text-book, *Musical Form,* Bussler-Cornell.

7, 8. *Theory: fourth year.* Credit: three hours.

First and Second Semesters—We., Sa.,—11:00.

Professor Heacox.

A year-course in Strict Composition.

First semester, graded studies in free imitation, strict canons of all the typical kinds, first studies in fugue writing to the completion of two-voice fugues.

Second semester, detailed study of the processes of fugue writing, several model fugues completed. Three-, four- and five-part fugue, double fugue. At the close of the semester the student is expected to submit a fugue for piano, organ or chorus suitable for performance.

Texts: Gedalge, Higgs, Prout. For analysis and reference: Bach's W. T. Cl., Organ Fugues, Art of Fugue, Musical Offerings, etc.*

*Note: In addition to the above regular courses, Theory 1, 2, 3, 4, 5, 6C and 6F are usually offered each semester but without altering the original designation. For the hours of all such courses when irregular, students are referred to the schedule of classes bulletined before the close of each semester.

Composition

Elective, with Approval of Theory Committee, to Begin with Third Year of Theory

OUTLINE OF COURSE

(TWO YEARS)

The earlier musical forms. Writing of an effective Theme and Variations, or a Suite.

The later musical forms. Writing of a Sonata for solo instrument, or other composition for solo instrument and orchestra, or for voices with orchestra.

Instrumentation and the analysis of important works will be understood as a component part of this course, and those who complete it may omit Theory 6F and the separate study of Instrumentation.

Especial emphasis will be laid, from the beginning, upon the esthetic side as well as on the practical effectiveness of the pupil's work, and upon the development of his technique as a composer.

Instrumentation

Elective, with Approval of Theory Committee, to Begin with Third or Fourth Year of Theory

OUTLINE OF COURSE

(ONE YEAR)

Reading of orchestral scores, both classic and modern, be-

ginning with Haydn and Mozart.

Study of Orchestral instruments with a view to practical and effective writing for the orchestra.

Arranging compositions for string orchestra and for full orchestra, so as to be acceptable for public performance.

History of Music

History and Criticism of Music

Oberlin Conservatory was one of the first institutions of its class to establish a department of the History of Music, administered by one especially trained for that work. This course includes four lectures each week throughout the year. Abundant illustrations are given of every school and phase of musical development, both by performances in the class room and also by adapting the lectures to the concerts given in the Artist and Musical Union courses and by the faculty and students of the Conservatory. While the course covers the whole period of musical history down to the present, much the larger share of time and emphasis is given to the composers and the periods that affect the musical life of the present day. The course might more properly be described as one on musical appreciation with a historic basis, for the whole aim is to enable the students to understand and enjoy the works of all periods and styles through a knowledge of the esthetic and psychologic principles involved in their development.

Although the instruction is by lectures and musical illustrations, students are constantly guided in their outside reading, for which abundant facilities are afforded.

Written tests are given from time to time, and examinations at the end of each semester.

The above is required of all candidates for the Bachelor's degree and Teacher's Certificate, and is an elective for all other regular students after their first year.

History of Music—Advanced Course

An advanced course, two hours per week, is offered to those who have satisfactorily completed the lecture course. In this course, in which the modern composers are critically studied, the seminar method is followed. This course is especially intended for those who wish to prepare themselves for teaching the subject of music history. Certificates are given to those who complete both courses with credit.

The College library possesses a large and rapidly increasing collection of the most valuable works on music, and this, together with the collection of works of the great masters in the library of the Conservatory, affords ample opportunity for thorough and original research.

Pianoforte

Unlike the courses in Theory, where all students pursue the same general plan, instruction in piano playing involves a special adaptation to the needs of each individual pupil. The primary aim is to lay a thorough technical foundation, directed by a careful study of each pupil's physical deficiencies and previous habits of work. At the same time it is remembered that musical feeling must be cultivated from the outset, and that between the technical means and the

esthetic result no sharp line can be drawn. The works of the best masters are therefore employed through all the grades of advancement, in order that the emotional and intellectual faculties shall be developed in company with the technical, and the student constantly grow in taste and in sympathetic comprehension of all that is involved in artistic performance. Opportunities for ensemble work with skillful collaborators are given to advanced students.

Normal Course in Piano

Students who are sufficiently equipped in Piano and Theory may, upon recommendation of their Piano Teacher, enter this class.

First Term

a. Presentation of various methods of teaching beginners, with special emphasis upon the needs of young children.

Lessons to beginners are given before the class and are freely discussed.

b. Class-work for children in Harmony, Music Biography, Melody Writing, and Ear-training.

A class demonstrating this work is conducted one hour each week.

Second Term

Continuation of the study of Teaching Material.

Practice-teaching, and observation of teaching.

The aim of this course is to show how to awaken and develop musical consciousness, and to provide material to be used for this end.

Voice

True cultivation of the voice consists in the development of pure tone and its easy natural use and control in singing. Correct use of the breath, intonation, attack, legato, accent, phrasing and enunciation are the leading features of technical drill.

By the adoption of what are believed to be the best features of all methods as well as by the use of a discriminating judgment as to the needs of the voice under treatment we endeavor to carry forward the formation and development of the singing voice.

At the same time, a higher ideal than the perfection of mere mechanical skill is aimed at, viz., a musicianly style of singing, and all that is implied in the broad term "interpretation," together with a thorough appreciation of the best works of the best masters, both new and old.

Thus we hope to prepare our pupils for successful teaching, for positions in church choirs, and for the concert stage, and through them to advance the cause of artistic singing.

Students whose major study is Singing are required to do at least two years' work (two hours per week) in either French or German, the language to be elected under advice of the Teacher of Singing and the work to be completed if possible before the Senior year.

Organ

The course of instruction in this department is planned to develop a finished technique adequate to artistic and effective or-

gan playing, and to impart such a knowledge of the very best organ literature as will enable students to know what to use and how to use it in their own playing and teaching.

The requirements of the church service are kept always in view.

Graduates from this department have always been able to take successfully the Associateship Examination in the American Guild of Organists, and those of unusual ability are prepared for the Fellowship examination if they have passed the former in their Junior year.

Students who make organ their major study are required to take either Course I or II in Theory.

Only in special cases and for sufficient reasons, by the permission of the Faculty, can this requirement be set aside.

Violin

It may be said of the Violin that it is adaptable to a wider range of uses than any other musical instrument. In the domain of virtuosity its resources are all but limitless; as a component of orchestras, great or small, its varied tone-color is indispensable, and in the field of quartet music it becomes the medium of expression of the highest form of instrumental music.

It bears a strong analogy to the singing voice in respect to the free expression of the sensibilities of the human heart. The simplest melodies and the most complex technical effects find their appreciation among all lovers of music.

The course of instruction in Oberlin Conservatory of Music is based on the principles and methods which have been established by the great masters of violin-playing. In conformity with this, special effort is made to develop not only musical expression, but, what is no less important, a clear comprehension of the physical elements involved in mastering the violin, without which no student of this instrument may hope for success. There is an incalculable waste of effort in "learning to play," without taking the time and pains necessary in learning *how* to play.

The course of study embraces technical material devised by violinists and teachers of established reputation and authority, together with such compositions as are conducive to an increasing appreciation of the best in our violin literature.

Violoncello

The Violoncello is of such importance, both as a solo instrument and in quartet and orchestral work, that students are urged to give its claims due consideration when making out their plans for a comprehensive course of study. While it appeals especially to young men, young women have found the study of the 'Cello entirely practicable, and results can often be more quickly reached than on the Violin.

This department has never been so ably conducted as at the present time, and the enthusiasm manifested insures a steady growth for the future.

Other Stringed Instruments

Harp, Viola, and Double Bass

The instruction is based upon the best schools for these

instruments, together with etudes, solo pieces and concertos by the best writers.

Ensemble Playing

Abundant opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging from simple compositions to the master-works of the classical and modern schools, thus laying the foundation for a broad, intelligent style.

This line of work has been greatly strengthened recently by the addition to the Faculty of Prof. F. A. Goerner, Violoncellist, a large part of whose time is given to duos, trios and quartets with students.

Both Pianoforte and Violin students are finding it of incalculable value to come in contact with such artistic playing, musicianly interpretation and stimulating suggestions as are there offered.

Wind Instruments

Cornet, French Horn, Clarinet, Flute, Oboe, and Trombone

Students are fitted for both solo and ensemble playing, and advanced pupils have an opportunity to study orchestral playing in the Conservatory orchestra. Many students who come primarily to study other instruments will find it greatly to their advantage to do some work in this important field. A practical acquaintance with orchestral music is an exceedingly important part of a musical education, and this can be acquired best by actual orchestral practice.

Conservatory Orchestra

Advanced students of stringed instruments have also the advantage of playing in the Conservatory orchestra, numbering thirty-five to forty players, which meets twice a week, and is conducted by Dr. Andrews.

Dramatic Expression and Diction

An adequate interpretation of a masterpiece of literature demands of the student an intimate acquaintance with the author's message and style; a fine control of the reader's thought, emotion and will; and technical skill of a high order in the use of the voice and body, which are the instruments of expression.

The course in Dramatic Expression and Diction accordingly falls under the three following heads:

I—Studies in Vocal Interpretation. The plays of Shakespeare and the modern dramatists; the poetry of Browning, Tennyson, Shelley, Keats and some of the modern lyric poets; and selections from the great prose masterpieces, classic and modern.

II—Studies in Vocal Expression. The acquiring of a Vocal Vocabulary.

III—Studies in Vocal Technique. The establishment of a new standard of speech and tone in conversation and the mastery of a vocal technique adequate for literary interpretation.

In training the voice for song, teachers are becoming conscious of the carelessness of students in the use of the

voice in daily speech. The course in diction aims to coöperate with the work accomplished in singing by developing a conversational tone which is musical.

The Model Four-Year Courses

The Model Courses tabulated on the opposite page show the studies possible to be pursued, and their credit in semester hours. Where the number of hours of daily practice is indicated the amount stated is the minimum for which a student may reasonably expect to receive passing grades, which must be at least B in the major study and C or higher in three-quarters of the other required work.

The credit assigned to each major is the maximum number of semester hours which can be earned in that study, but a strong student accustomed to advanced work may aim for higher grades in scholarship by practicing more hours than are indicated.

No student may take less than eleven nor more than sixteen semester hours without special permission, except where so indicated in the tables.

Each major has its accompanying requirements and electives, planned with special reference to the symmetrical development of the student and his practical needs in later professional work.

It is important to notice in this connection that while the tables are valuable for the purpose of outlining the student's work and enabling him to know with a fair degree of certainty his position in his course, the art of music demands distinctly more than the ability to earn passing grades in any number of courses. Here talent, the power of mental concentration, and the ability to appear creditably in public performance comprise elements of a most important character in estimating the proficiency of a candidate for the degree of Bachelor of Music. It is precisely this personal equation which, entering into the problem of giving credits in art courses, has made regular classification of the music student seem difficult if not impossible.

In adopting the plan outlined on the opposite page, Oberlin Conservatory of Music attempts to give definite classification in a music course as early as practicable, but with the distinct understanding that the credits indicated in the Junior and Senior years can be given to those only who have fulfilled so well all the requirements that they have received Junior Classification by special vote of the Conservatory Faculty. This classification received, the student's courses are credited as earned in the usual way. If for any reason a student fails to receive Junior Classification in his third year, his credits in Theory and other classes will be counted, but no further credit for Practical Music will be given until his classification is obtained. On the other hand, a student who is so advanced in music as to receive Junior Classification the second year in Oberlin Conservatory, thereby receives advance credit and may be able to finish the course in three years.

Note—For information concerning Teacher's Certificates see page 14.

MODEL FOUR-YEAR COURSES, EACH WITH A DIFFERENT MAJOR STUDY

PIANO MAJOR

1st YEAR	1Sem.	2Sem.	Credit
Piano,--3 hrs. dly pract.	6	6	12
2nd Study,--Voice, Organ, Violin, etc., 1 hr. dly pract.	2	2	4
Theory	3	3	6
*Electives	3	3	6
			28

2nd YEAR	1Sem.	2Sem.	Credit
Piano--3 hrs. dly. pract.	6	6	12
2nd Study,--1 hr. dly. pract.	2	2	4
Theory	3	3	6
History of Music	3	3	6
*Electives	1	1	2
			30

JUNIOR YEAR	1Sem.	2Sem.	Credit
Cr. in pract. mu. subj. to Jr. classific'n			
Piano --3 hrs. dly. pract.	6	6	12
2nd Study,-- 1 hr. dly.	2	2	4
Theory	3	3	6
*Electives	5	5	10
			32

SENIOR YEAR	1Sem.	2Sem.	Credit	Hours Total
Piano,--private lessons	6	6	12	
Recital in major study			8	
*Electives,--4 hrs of this if desired, a recital in 2nd Study			10	
			30	120

VOICE MAJOR

Voice,--1 hr. dly. pract.	2	2	4
Piano,-- 3 hrs. dly. pract.	6	6	12
Language Course	2	2	4
Theory	3	3	6
*Electives	1	1	2
			28

Voice,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Language	2	2	4
Theory	3	3	6
History of Music	3	3	6
*Electives	1	1	2
			34

Voice,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Language	2	2	4
Theory	3	3	6
Choir & Musical Union, required	1	1	2
			28

Voice,--private lessons	6	6	12	
Recital in Major Study			8	
Choir & Musical Union,--required	1	1	2	
*Electives	4	4	8	
			30	120

ORGAN MAJOR

Organ,--1 hr. dly. pract.	2	2	4
Piano,--3 hrs. dly. pract.	6	6	12
Theory	3	3	6
*Electives	3	3	
			28

Organ,--1 1-2 hr. dly. pract.	3	3	6
Piano,--3 hrs. dly. pract.	6	6	12
Theory	3	3	6
History of Music	3	3	6
*Electives	1	1	2
			32

Organ,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Theory	3	3	6
*Electives,--preferably Instrumentation for 6 hrs. of this	4	4	8
			30

Organ,--private lessons	6	6	12	
Recital in Major Study			8	
Theory	3	3	6	
*Electives-, Recital in 2nd Study if desired	2	2	4	
			30	120

VIOLIN, 'CELLO, Etc. MAJOR

Violin,--3 hrs. dly. pract.	6	6	12
Piano,--1 hr. dly. pract.	2	2	4
Theory	3	3	6
Prep. Ensemble,--2 hrs. a wk.	1	1	2
*Electives	3	3	6
			30

Violin,--3 hrs. dly. pract.	6	6	12
Piano,--1 hr. dly. pract.	2	2	4
Theory	3	3	6
History of Music	3	3	6
Ensemble or Orchestra, required	1	1	2
			30

Violin,--private lessons	6	6	12
Piano,--1 hr. dly pract.	2	2	4
Theory	3	3	6
Orchestra,--required	1	1	2
*Electives	3	3	6
			30

Violin,--private lessons	6	6	12	
Recital in Major Study			8	
Orchestra,--required	1	1	2	
*Electives--String Quartet a part of this if possible	5	3	8	
			30	120

COMPOSITION MAJOR

**Theory 3rd year	3	3	6
Piano,-- 3 hrs. dly. practice	6	6	12
2nd Study,--1 hr. dly. pract.	2	2	4
*Electives	4	4	8
			30

Composition	3	3	6
Theory, 4th year	3	3	6
Piano,--3 hrs. dly. pract.	6	6	12
2nd Study	2	2	4
Choir and Musical Union	1	1	2
			30

Composition	6	6	12
Piano,--2 hrs. dly. pract.	4	4	8
History of Music	3	3	6
*Electives	2	2	4
			30

Composition	6	6	12	
Recital in Major Study			8	
*Electives	5	5	10	
			30	
				120

* Choir and Musical Union for those who sing and Orchestra for those who play an orchestral instrument are strongly recommended electives, whatever be the major study.

**The first two years of Theory a prerequisite.

Courses with their Credit in Semester Hours

Pianoforte, Organ, Violin, Voice, etc, estimated on the general basis of one, two, or three hours daily practice .....2, 4, or 6 hrs.

Recital in Major Study (required).....8 hrs.

Recital in Second Study (an elective if given before the Easter recess) .....4 hrs.

Modern Language Courses in Diction.....2 hrs.

Dramatic Expression .....2 hrs.

Theory, Composition, Instrumentation, each.....3 hrs.

History of Music .....3 hrs.

Public School Music (Supervisors' Course).....5 hrs.

Terminology .....2 hrs.

Choral Class, Choir or Musical Union, each.....½ hr.

Ensemble class, Quartet class, or Orchestra, each.....1 hr.

Conservatory String Quartet .....3 hrs.

Normal Course in Piano.....1 hr.

—College courses, especially those in modern languages, are strongly recommended when practicable in connection with the required studies. Credits for these are the same as in the College.

Supervisor's Training Course in Public School Music

This course aims to prepare the student to supervise the teaching of music in the grade schools, and to carry on in a broad and comprehensive manner instruction in music in the modern high school. In order to accomplish these ends two years of study are required, the emphasis in each of these years being upon the acquiring of *musicianship,* but each year also including certain material relating directly to the teaching of school music.

First Year

In his first year the student usually carries the following subjects: Piano, Voice, Theory, Public School Music. The work in the first three of these subjects is taken under the regular instructors in these branches, a description of it being found on preceding pages. The class in Public School Music meets four times per week, one-half of the time throughout the year being spent in sight-singing and ear-training, the other half being divided between a course in notation and terminology given in the first semester, and one in conducting given in the second.

Second Year

In his second year the student spends about one-half of his time in still further perfecting his musicianship, the range of electives open to him including Piano, Voice, Theory, etc. This part of the course is planned by the individual student

in conference with the instructor in Public School Music during the last part of the first year. The other half of the student's time is given to a study of the history of music (see preceding pages for description of the course), and in a continuation of the work in public school music, the class in the latter subject meeting hour hours a week as in the first year.

This second year of Public School Music emphasizes strongly the subject of *Principles and Methods of Teaching,* the aim being first of all to make the student acquainted with certain basic psychological principles upon which the teaching of any subject must be founded, then to make him intelligent about public school education in general—why it exists, what it attempts to do for the child, why the course of study is changing so rapidly just now, etc. Upon the basis of this broad preliminary study a course in school music methods is then outlined, the necessity for music study in our schools being shown, and the various steps of procedure being worked out so as to apply to actual school conditions as they exist in the country today.

Another part of the second year's work might be termed *A Study of Materials,* and in this division of the course a careful and critical study is made of the verse, the music, and the plan of procedure of the following music courses: *New Educational, Melodic, Modern, Eleanor Smith, Lyric, Progressive.*

The remainder of the time is spent in a study of the child's voice, and in melody writing. In the former a study is made of the child's vocal organs, reasons are assigned for soft singing and high range of songs, and the student is shown the musical possibilities of children's voices used in groups. The aim of the course in *Melody Writing* is to give the student sufficient skill in constructing four and eight-measure melodies to enable him to illustrate at the board any point that he may be emphasizing. About two hundred melodies are written by each student, all the ordinary rhythmic types as well as both major and minor tonalities being covered.

In the case of an advanced student, particularly one who has had several years of teaching experience, permission is occasionally granted to take both years of Public School Music in one, but this is done only in exceptional cases, and then only when the student has shown clearly that his ability in singing and playing is adequate. The certificate in Public School Music is granted only to those who have completed at least the following: Piano one year, Voice one year, Theory one year, History of Music one year, Public School Music two years, and other approved electives to the extent of seventeen semester hours of credit.

Tabular Schedule for Course in Public School Music

First Year—	First Semester	Second Semester	Total
Piano (3 hours daily practice).....	6	6	12
Voice (1 hour daily practice).....	2	2	4
Theory (without ear-training).....	2½	2½	5

Public School Music I and II.....	4	4	8
Choir or Choral Class.....	½	½	1
	15	15	30

Second Year—	First Semester	Second Semester	Total
Public School Music III and IV.....	4	4	8
History of Music	3	3	6
Choir and Musical Union.....	1	1	2
Electives (piano, voice, theory, etc.)	7	7	14
	15	15	30

In case a student is not able to sing in choir or Musical Union, additional electives to the extent of three semester hours will be required.

For a more detailed description of the course in Public School Music, send for special leaflet.

Combined College and Conservatory Course

Students who wish to take a combined course and graduate from both the College and the Conservatory, may do so in six years, or six years and a summer session, receiving the College degree at the end of four years and that of the Conservatory two years later, provided they possess sufficient musical talent, and have the ability and the physical strength to carry heavy work with satisfactory grades through the College course. The course outlined below, in which Music is the Major study, is suggested as probably the best plan for the College work. The amount of credit required for graduation is 120 hours, of which not more than 36 hours may be obtained in Music. Not more than sixteen hours, including Music, is to be taken the first semester of the Freshman year, but after the first semester students who prove that they have sufficient ability in scholarship may take a larger number of hours. No credit for Practical Music is allowed until the student has received credit for two years of Theory, and has been recommended by vote of the Conservatory Faculty as eligible for credit in Practical Music. The numbers given in brackets indicate that that amount of time will be required by the study, but that no credit is given for it. The time specified is sufficient for the heavier subjects, such as Piano or Violin; for Singing or Organ only two hours a semester will be needed.

Freshman Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Bible	2		2
Physical Training	1	1	2
Ancient Languages or Mathematics	3	3	6
Modern Language	4	4	8
Theory of Music	3	3	6
Electives		4	4
			32

Note: If Physics is to be taken in the next year, as

recommended below, Mathematics should be taken in the Freshman year. *Lessons in practical music should not be planned for this year,* unless the student is willing either to plan for an extra summer session, or to take the College degree at the end of the *Fifth* instead of the *Fourth* year.

Sophomore Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Sciences, (Preferably Physics)	4	4	8
Theory of Music	3	3	6
Electives (Preferably Modern Language, History, Economics, or Political Science)	4	4	8
Practical Music, (1st Study)	(4)	(4)	
			26

Note: At the end of the Sophomore year the student following this program is two hours behind his class. This may be made up and the four hours deficiency of the Senior schedule gained in advance, by work in the summer session.

Junior Year	1st Sem.	2nd Sem.	Credit
Psychology and Philosophy	3	3	6
Theory of Music	3	3	6
History of Music	3	3	6
Electives	4	4	8
Practical Music, (1st Study)	2	2	4
			30

Senior Year	1st Sem.	2nd Sem.	Credit
Bible	2		2
Electives, (Including History of Art or Esthetics)	9	9	18
Practical Music, (1st Study)	3	3	6
Practical Music (2nd Study)	(2)	(2)	
			26

Instruments for Lessons and Practice

The Concert Hall, the Lecture Rooms and all Lesson Rooms are provided with grand pianos. The practice rooms are furnished with uprights from the best standard manufacturers, and are kept in order by two expert tuners and repairmen.

Organ lessons are given on a three-manual Roosevelt Organ of forty stops, on a two-manual Lyon & Healy Organ built to our order, and on a three-manual Vocalion of unusual size and power.

For Organ practice the Conservatory furnishes a two-manual Vocalion, and twenty-two two-manual Pedal Organs of Mason and Hamlin and Estey manufacture. These Organs are all equipped with Kinetic blowers and electric motors.

We have made ample provision for the use of the Practice Clavier so far as it may be deemed advisable in the case of individual students.

The Conservatory owns two 'Cellos, several Violins and Violas, two Double Basses, a first-class Lyon & Healy Harp, and some Brass and Wood Wind instruments, which are available for practice.

Special Advantages

Artists' Recitals

Not less important than class-room instruction is the opportunity of hearing good music rendered by artists of superior ability. To afford students this opportunity, a regular series of recitals is given each term, the best artists available being secured. To these recitals all students in the Conservatory are admitted without expense beyond the fee of $2.00 which is charged in the semester bill. All money so received is strictly devoted to paying the cost of these concerts. These recitals are educational in their character, and the fee charged should be regarded as part of the tuition. A limited number of course tickets are sold to persons not in the Conservatory, and the concerts are so well patronized that we are able to give our students the opportunity of hearing many of the great artists of this and other countries at nominal cost.

The following artists and musical organizations have appeared in the Artist Recital Course during the past year:

Josef Hofmann.
Oscar Seagle.
The Philadelphia Symphony Orchestra.
Mrs. Julia Culp.
Harold Bauer.
Jean Gérardy.
The Minneapolis Symphony Orchestra.
Misses Charlotte and Elsa Ruegger.
The Chicago Symphony Orchestra.
Miss Alma Gluck.

Students' Recitals

One of the most important incidental advantages of the Conservatory is the weekly recital, where students may become acquainted with a far greater number of musical compositions than they individually can study; and where they may themselves, when sufficiently advanced, present compositions assigned by their teachers for the purpose of giving them self-control and ease in public appearance.

Students who fail to avail themselves of these educational opportunities will find that their credits for general musical culture will be seriously affected.

Choral Class

A class in the rudiments of music, based on the sol-fa syllables. The course is planned with especial reference to the beginner in music, but the elementary work will be covered rapidly enough to meet the needs of the student who has had more or less musical experience, but wishes to make his knowledge—especially of sight-singing—more definite. Little or no work required outside the class hour.

This class is open without charge to students in all departments, but is especially valuable to Conservatory students, as it affords an opportunity for chorus practice to those who may not be able because of deficiencies in voice or in sight-singing ability to sing in one of the large church choirs.

Church and Chorus Music

The facilities afforded in Oberlin for studying the great choral works give students an opportunity, seldom enjoyed,

for acquaintance with oratorios and other sacred music. For practical cultivation in this department of musical study, all students have the privilege of attending classes in choral music; and those who are sufficiently advanced can join one of the church choirs, and the Musical Union, a society for the study of the higher forms of choral music.

The Musical Union numbers from two hundred to two hundred and fifty members, and for its concerts each year the best artists available are secured as soloists.

Art Association

This organization offers a series of lectures on Art subjects, and brings to Oberlin during the year several exhibitions of choice pictures and other Art objects.

Literary Advantages

The connection of the Conservatory with an institution of learning of the acknowledged superiority of Oberlin College affords unusual advantages for the pursuit of literary studies in connection with music.

The teachers, both in the Conservatory and in the College, will be glad at any time to confer with the students, and assist them in planning a systematic and helpful course adapted to their individual requirements, and to the time at their disposal. Conservatory students are recommended, as far as practicable, to avail themselves of these privileges, that they may secure symmetry and breadth of culture, as well as the ability to use their musical powers to the best advantage.

An important feature of the work at Oberlin is the course of lectures by the President and by invited speakers from abroad. These are delivered before the students of all departments. They occur once each month.

Literary Societies

The young men of the College have three literary societies—Phi Kappa Pi, Phi Delta, and Alpha Zeta; there are also four societies for the young women of the College—L. L. S., Aelioian, Phi Alpha Phi, and Tau Kappa Epsilon. These societies maintain a high standard of literary excellence. They are now occupying well furnished and attractive rooms. The members present criticisms, essays, orations and discussions, and become familiar with parliamentary practice. At each meeting the exercises of the preceding week are reviewed in an extended critique.

Regular Conservatory students are admitted to these societies.

Libraries

A large and carefully selected library of standard music, consisting of more than twenty thousand numbers, is open to students for use in practice.

In addition to this, the use of the College Library, which has more than 135,000 bound volumes, is offered to all Conservatory students free of charge. Besides the opportunity for general reading and research thus afforded, the library

makes it possible to do much collateral reading in history of music, criticism and biography, an acquaintance with which is an essential part of a well-balanced education.

Both libraries are well equipped, and unusually rich in material needed by the music student. They are also carefully catalogued by the Dewey system of Classification, which renders them doubly useful by making their contents instantly available.

Physical Training

There are separate gymnasia for young men and young women, under the direction of two physicians, members of the General Faculty, whose whole time is given to this work, to the Teachers' Course in Physical Training, and to instruction in Physiology and Hygiene in the College. Besides endeavoring to check abnormal tendencies and to promote the health of the students, the department aims to be educative by favoring symmetrical growth, developing ready physical control, and forming correct habits of carriage and action.

Each student upon entering receives a physical examination, which forms the basis for special advice and for prescribed work where this is needed. These examinations are repeated at intervals throughout the course. The classes are taught by trained assistants, one of whom is always present and in charge when the gymnasia are in use.

Religious Influence

It has always been the aim of Oberlin College so to adjust the work of the students that intellectual and religious culture may go hand in hand.

True Christian manhood is the ideal that we cherish for musicians, and although we cannot undertake to give special religious training in the Conservatory, yet it is our purpose to throw around our students such safeguards as are possible.

A Young Men's Christian Association, a Young Women's Christian Association, and a band of Missionary Volunteers are maintained by the students.

There are a number of small classes for Bible and Mission study among the students, and Sunday morning President King teaches his "Training Class," in Warner Concert Hall, at which all are welcome, and many students take advantage of this unusual opportunity for Bible study.

General Information

Location and Surroundings

The Conservatory is located at Oberlin, Ohio, a pleasant and healthful village of some six thousand inhabitants, thirty-four miles west of Cleveland. Well-kept lawns, ample shade-trees, and modern improvements, such as pavements, electric lights, sewer and water systems and a central heating plant, contribute to the healthfulness and attractiveness of the place. Situated on the Lake Shore & Michigan Southern Railway, it is easily accessible from all parts of the country. All passenger trains reach Oberlin between the hours of 5 a. m. and 8:30 p. m. There is also an hourly electric car service connecting

Finney Memorial Chapel

the town with Cleveland, Elyria and Lorain from the east, Wellington from the south, and Norwalk from the west. The place was founded as a home for the College, and the population consists chiefly of those who have been drawn here by educational attractions. This gives it a special atmosphere of culture and good order, while as a home for students it is remarkably free from temptation and dangers often surrounding school life. There are no drinking saloons in town. But those who seek bad company will find it—or make it—anywhere, and the Conservatory does not offer itself as a reformatory for young people who are too wayward for home restraint. Neither does it desire the attendance of the idle or listless. Its facilities are offered only to those who wish to give their full strength to study. The churches of the place consist of two Congregational, two Methodist, one Protestant Episcopal, two Baptist, and one Roman Catholic. Each student attends the church of his choice.

Warner Hall

This splendid building, the munificent gift of Dr. and Mrs. Lucien C. Warner, of New York City, is one of the finest structures ever erected exclusively for the use of a School of Music. It is four stories, of buff Amherst stone and has a frontage of one hundred and fifty feet on North Professor street, and one hundred and twenty feet on West College street. It contains a fine concert hall, seating one thousand, a lecture room, library, and office, and over one hundred and fifty class, lesson and practice rooms. It is heated throughout by steam, and is supplied with an electric passenger elevator.

Rice Memorial Hall

A large and commodious building has recently been erected adjoining Warner Hall, named in commemoration of the life services of Professor Fenelon B., and Mrs. Helen M. Rice. Professor Rice was for thirty-one years Director of the Conservatory, and it was largely the combined talent and labor of himself and Mrs. Rice which gave to the Conservatory its early development, rapid growth, and high artistic ideals. This building contains six large lesson rooms and one hundred and fourteen practice rooms, is thoroughly lighted with electricity, heated with steam, and equipped with an Otis elevator.

General Regulations

Students are under the regular College discipline. The regulations are few and simple, appealing to the student's self-respect and personal responsibility.

Students are required to abstain from the use of tobacco and intoxicating drink.

Students are required to attend daily prayers at the chapel.

Conservatory women will become members of the Wo-

men's League and will receive copies of its constitution and by-laws relating to conduct and customs.

Students are required to take three studies, one of which shall be Theory, or a College study.

No student is considered fully a member of the Conservatory until he has passed a probation of one year satisfactory to the Faculty, during which time they may privately dismiss him, if for any reason they deem his presence undesirable.

Tuition must invariably be paid in advance.

No money on semester bills can be refunded after the first Saturday.

Students must consult the Director and their teachers before arranging to take part in any public exercise outside of the regular work.

Students are not at liberty to join organizations outside of the Conservatory without the approval of the Faculty.

Expenses for Rooms and Board

Rooms and board for women, and board for men, can be had at the College halls and in private families. Rooms for men can be found in private families. There is usually no difficulty in securing board and rooms for men at any time of the year.

Most of the women live in private boarding houses, which are under college oversight. They are required to consult one of the Deans of Women before engaging their boarding places. This arrangement should be made before coming to Oberlin, because otherwise there may be difficulty in securing suitable accommodations. Unless otherwise specified, students contracting for rooms will be held for one term's rent. In private families, board and furnished rooms range in price, according to quality, from $4.00 to $7.00 a week, heat and light included. The average rate is about $5.50 a week.

Room rent in the college residence halls varies according to the location and size of the room. Board is $2.50 a week at Churchill Cottage; $2.70 a week at Lord Cottage; $3.10 a week at Talcott Hall; $3.25 a week at Dascomb Cottage and at Shurtleff Cottage; and $3.50 a week at Baldwin Cottage and Keep Cottage. The entire cost for room, board, heat, and light per week ranges from $3.25 to $5.25 at Churchill and Tenney Cottages; $3.85 to $4.25 at Lord Cottage; $4.10 to $5.75 at Talcott Hall; $4.75 to $6.00 at Dascomb Cottage; $5.00 to $6.25 at Keep Cottage (including the annex) and at Shurtleff Cottage; and from $5.40 to $6.50 at Baldwin Cottage.

Each room in these college halls is provided with all necessary furniture, including single beds, mattresses, and mattress covers. All other bedding is supplied by the occupant.

Students do not usually succeed in gaining admission to these halls until after they have been in Oberlin for a year or two, except at Shurtleff Cottage, where preference is given to Academy women.

In view of the great demand for rooms, it has been voted

that three years be the limit of residence in Baldwin, Dascomb, Talcott, and Keep until the College has more dormitories; that residence in Lord, Talcott, Dascomb, Keep, or Baldwin, count in the other halls; that students who have had part of their time in the halls be on the preferred list for readmission.

Room rent is payable each term in advance, and board each half term in advance. Anyone leaving before the end of the term will not be entitled to a return of any part of the money paid for room rent.

Semester Bills

Payable at the beginning of each semester (September and February).

Class Lessons

(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$30.00
Theory	15.00
Composition, (three in class)	30.00
Instrumentation	15.00
History of Music, (four lessons a week)	10.00
Advanced Course in History of Music	15.00

*Students taking Ear Training in connection with first year Public School Music will pay only $10.00 per semester for first year Harmony.

* Public School Music	20.00
Normal Course in Piano	15.00
Special Course in Sight Singing	10.00
Ensemble Class	10.00
Terminology	10.00
Library fee	1.00
Gymnasium	1.00
Men's Building fee (men only) per year	5.00
Artists' Recital Tickets	2.00
Diploma fee	7.00
Reëxamination, or Private Examination	2.00

Private Half-Hour Lessons

(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$45.00
Rent of Piano per semester, one hour each day	5.00
English Diction and Dramatic Expression, (three lessons per week)	15.00
French Diction, (two lessons per week)	10.00
Rent of Harp per semester, one hour each day	5.00

Rent of Pedal Piano per semester, one hour each day.. 6.00

Rent of large two manual Pedal Organ, one hour each day, per semester, including blowing..... 15.00

Rent of Vocalion Organ, one hour each day, per semester, including blowing 20.00

Rent of Practice Clavier, per semester, one hour each day 2.00

Pianos rent by the semester for from $24.00 to $30.00, according to their value.

Practice Claviers rent by the semester for..... 5.00

The following may be considered as a near estimate of the necessary expenses for the year of thirty-six weeks, the pupil giving his entire time to the study of music:

Tuition—Theory and any other two studies	$150.00	to	$210.00
Board—Including room furnished, $4.00 to $6.50	144.00	to	244.00
Lights and Washing	18.00	to	30.00
Piano Rent	30.00	to	40.00
Organ Rent	30.00	to	45.00
	$372.00	to	$569.00

For further particulars in regard to the Conservatory address Charles W. Morrison, *Director*. For information concerning the College, address George M. Jones, *Secretary*.

Register of Students 1913-14

Graduate Student

Chapman, Marion Emma.....Cedar Falls, Ia.

Class Graduating in 1914

Bartz, Harold Jackson.....Fremont
Beach, Edgar Deuchar.....Bryan
Bigelow, Christine Isabel.....Rutland, Vt.
Burtt, Catherine Fifield.....Aurora, Ill.
Clisby, Sylvia Converse.....Parker, S. D.
Coles, Iphigenia Cornelia.....San Antonio, Tex.
Havill, Jessie Louise.....Marion
Manly, Mary Frances.....Malta
Otis, Myrtle.....Farmingdale, S. D.
Parmelee, Daniel Durkee.....Oberlin
Paul, Clarice Susan.....Cleveland
Payne, Martha Robinson.....Cleveland
Shoener, Mary Lucinda.....Shamokin, Pa.
Smith, Leila Deborah.....Williamsport, Ind.
Swanson, Mabel Eleanor.....Stockholm, Wis.
Thomson, Grace Chalmers.....Emporia, Kan.
Tourtellotte, Frances.....Denver, Colo.
Traxler, Edna Manetta.....Rocky River
Wing, Charles Jonathan.....Ludington, Mich.
A. B., Oberlin College, 1912.

Class Graduating in 1915

Bailey, Elizabeth Cortelyou.....Biggsville, Ill.
Brown, Iva Lucile.....Cleveland
A. B., Oberlin College, 1913.
Denison, Isabel Eleanor.....Arcade, N. Y.
Fay, Harry David.....Cleveland
Foster, Amy.....Chicago, Ill.
Haggerty, Marion Elizabeth.....Niles
Hall, Helen Mary.....Fostoria
Hall, James Husst.....Cohoes, N. Y.
Haller, Alma Clara.....Erie, Pa.
Harris, Grace Lee.....Wellsville, N. Y.
Hill, Eleanor.....Berlin Heights
Hutchins, Dorothy Pearl.....Toledo
Ingell, Mary Isabell.....Ravenna
Kenestrick, Mildred Philipa.....Auburn, Ind.
Larison, Eulalie.....Malvern, Ia.
Nichols, Florence May.....Chicago, Ill.
Ormsby, Edith Worthington.....Mason City, Pa.
Wood, Marie.....Dallas, Tex.

Fourth Year Students

Artz, Louise.....Red Oak, Ia.
Bixel, Stella Celesta.....Pandora
Bowman, Marguerite.....Upper Sandusky

Clausen, Verna Mae.....Norrie, Wis.
Clouse, Marion Della.....Canton
Dunham, Anna Laura.....Manchester, Ia.
Fletcher, Hattie Winnifred.....Oberlin
Gottfried, Elsa.....Erie, Pa.
Heath, Hilda.....Toledo
Kenyon, Frank Spencer.....Wauseon
A. B., Oberlin College, 1912.
Kritschgau, Margaret Virginia.....Scottdale, Pa.
Loney, Dorothy Helen.....Norwalk
Merritt, Blanche Fay.....Mason City, Ill.
Olmsted, Vera Leona.....Emporium, Pa.
Picking, Wilford Francis.....Bucyrus
Schnoeblen, Crescentia.....Riverside, Ia.
Sherwood, Emery Simpson.....Oberlin
A. B., Oberlin College, 1912.
Stevens, Elma Marie.....Oberlin

Third Year Students

Aegerter, Mae.....Randolph, Neb.
Arnold, Ellen Louise.....Oberlin
Bath, Marjorie Olive.....Elyria
Biederwolf, Dorothy.....Monticello, Ind.
Bond, Alice Renton.....Kohala, Hawaii
Breidablik, Anna Bergitte.....Madison, Wis.
Brettle, Mildred Frances.....Buffalo, N. Y.
Bristol, Hazel Marie.....Wakeman
Brodtkorb, Sara Lorentze.....Edgeley, N. D.
Brown, Lawrence Herbert.....Cleveland
Bugbey, Doris Marjorie.....Roseville, Ill.
Clark, Helen Harris.....Williston, Vt.
Cookingham, Myrtle Ellen.....Cherry Creek, N. Y.
Darrow, Jean Brockway.....Letts, Ia.
Endly, Zella Widmer.....Elyria
Garden, Chester Glenn.....West Lebanon, N. H.
Harris, Gussie Rue.....Birmingham, Ala.
Harris, Lelah Enid.....Sylvania
Holtcamp, Otto.....New Knoxville
Howe, Ethel Multer.....Delevan, N. Y.
Hughes, Izetta Lucile.....Lorain
McGaughy, Ruth Marie.....Oberlin
Mannion, Mary.....Lorain
Matthews, Beatrice.....Berea
Myers, Cora Blanche.....Canal Fulton
Patterson, Marjorie Minor.....Cleveland
Perry, Estella Lee.....Herrin, Ill.
Pinkney, Estelle Etelka.....San Antonio, Tex.
Pounds, Elizabeth.....Brooklyn, N. Y.
Prince, Hazel Mary.....Grand Island, Neb.
Rice, Mabel Evelyn.....Mendota, Ill.
Roe, Margaret Elizabeth.....Wilkes-Barré, Pa.
Rosemond, Marjorie.....Cambridge
Schoeffel, Ruth Evangeline.....Freeport, Ill.
Smith, Mary Evangeline.....Harbor Beach, Mich.
Snyder, John Edgar.....Bryan
Thomas, Hallie Gay.....Norborne, Mo.

Veazey, Lotta.....Avilla, Ind.
Webster, Angelyn Lucretia.....Elyria
Wells, Ruth Dean.....Oberlin
Werner, Marjorie.....Oberlin
Wilson, Cecile Mae.....Lebanon, Ind.
Zabriskie, Edward Henry.....Norwich, Conn.

Second Year Students

Andrews, Esther Cathcart.....Oberlin
A. B., Oberlin College, 1912.
Avery, Mary.....Hutchinson, Minn.
Bassler, Nolah Kathryn.....Sturgis, Mich.
Broughton, Russell.....Grand Rapids, Mich.
Brown, Dorothy Lois.....Oakes, N. D.
Brown, Sarah Elizabeth.....Oakes, N. D.
Buchanan, Jessie Emma.....Buchanan, N. D.
Bunts, Mrs. Grace N.....East Cleveland
Campbell, Frances Grace.....Austin, Minn.
Chambers, Mary Stier.....Steubenville
Childs, Marianne Stelling.....Kalkaska, Mich.
Clothier, Flora.....Silver Creek, N. Y.
Cobb, Wilfred Adgate.....Oberlin
Conrad, Florence Marie.....West Chester, Pa.
Conrad, Grace.....Auburn, Ind.
Cowling, Edina.....Metropolis, Ill.
Crain, Homer Edward.....Lisbon, Ia.
Craven, James McDougall.....Mattituck, N. Y.
Decker, Fannie Masters.....Menomonie, Wis.
Dellenbaugh, Mildred Lucille.....Lorain
Driver, Caris Edward.....Bradford
Eddy, Hazel Mae.....Albion, N. Y.
Faust, Harriet Winifred.....Ashtabula
Finch, Helen Maude.....La Moure, N. D.
Fisherdick, Helen Lorainne.....Amherst, Mass.
Ford, Gladys Marie.....Silver Creek, N. Y.
Frederick, Gladys Belle.....Lorain
Garvin, Helen Medora.....Columbus
Geyer, Elizabeth Emogene.....Paulding
Gibbons, Florence Althaea.....Cleveland
Giffin, Josephine.....Bellaire
Godfrey, Eugene Robert.....West Lebanon, N. H.
Goodrich, Mary Elizabeth.....Jefferson
Hall, Lucy Vanetta.....Oberlin
Hamilton, Greta Newana.....Shiloh
Hammonds, Sybil Louise.....Lebanon, Ill.
Hempstead, Miriam Augusta.....Croton
Henderson, Lois Mabrey.....Bedford, Ind.
Henderson, Lulu Frances.....Flushing
Heter, Harriet Ruth.....Monroeville
Hitchings, Clara Marjorie.....Sutherland, Ia.
Hitchings, Florence Enid.....Sutherland, Ia.
Hobbs, Gertrude.....East Liverpool
Howell, Mrs. Edith Hawkins.....Canadian, Tex.
Hunt, Freda Mae.....Springboro, Pa.
Huntington, Helen Clare.....Toledo
Huston, Gail Gertrude.....North Lima

Jaycox, Gladys.....Lorain
Jensen, Frances Hilma.....Mount Pleasant, Utah
Jensen, Winifred Zelphia.....Mount Pleasant, Utah
A. B., Oberlin College, 1908.
Johnston, Clifford.....Mt. Vernon, Ia.
Kellogg, Adah Emily.....Friendship, N. Y.
Kelly, Addie.....Golden, Colo.
King, Crete.....Covina, Cal.
Kriete, Nellie Corine.....Lima
McAdoo, Marie.....Hamburg, Ia.
McCallum, Janet.....Renova, Pa.
McKee, Ethel Vere.....Mount Vernon
Macmillan, Margaret Hazel.....Menomonie, Wis.
Maratta, Marguerite Ruth.....Coraopolis, Pa.
Marcy, Hugh Willard.....Conneaut
Meigs, Ruth Baldwin.....Rome
Merrill, Nell May.....Painesville
Miller, Eva Marie.....Mansfield
Moore, Gladys Ferry.....Springfield, Mass.
Murphy, Helen Grace.....Boise, Ida.
Musser, Margaret Irene.....Oberlin
Newman, Elsie May.....Asbury Park, N. J.
Nichols, Methelda.....Bellevue
Nickerson, Camille Lucy.....New Orleans, La.
Olsen, Elva Almina.....Manistique, Mich.
Owen, Anna Marjorie.....Marion
Page, Nellie Marguerite.....Oberlin
Parmelee, Grace Marie.....Ludington, Mich.
Peterson, Edith Louise.....Oak Park, Ill.
Rice, Elmira.....Sioux City, Ia.
Rickard, Clara May.....Oswego, Ill.
Ritchie, Mildred Caroline.....Lancaster
Roberts, Irene.....Lime Springs, Ia.
Rosemond, Philip Grimes.....Cambridge
Rundell, Sadie.....South Dayton, N. Y.
Schellinger, Mary Ruth.....Cortland, N. Y.
Sheidler, Naomi.....St. Paris
Smith, Raymond Allyn.....Tomah, Wis.
Snider, Mazil.....Marysville
Souder, Wilma Dell.....Ottawa Lake, Mich.
Spiegle, Elsa Hortense.....Cleveland
Streeter, Jeanette Ellen.....La Grange, Ind.
Swanson, Neva Frances Marie.....Stockholm, Wis.
Talamo, Marjorie.....Buffalo, N. Y.
Taylor, Bertha Belle.....Sheridan, N. Y.
Thompson, Florence Blanche.....Owosso, Mich.
Townsend, Almeda Elizabeth.....Pasig, Manila, P. I.
Tracy, Hellen.....Coldwater, Mich.
Tyler, Marjorie Dean.....Oberlin
Vaughn, Juniata.....Mount Union, Pa.
Veale, Dorothy Jessie.....Osceola, Mich.
Wagner, Helen Henrietta.....Norwalk
Warren, Virginia May.....Oberlin
Wentworth, Emily.....Omaha, Neb.
Whitford, Homer Pasco.....Hollister, Mo.
Whitlock, Harold Wright.....Cleveland

Wilcox, Florence.....Green Bay, Wis.
Wilcox, Orpha Maurea.....Wellington
Wildman, Elsie Pearl.....York, Neb.
Wilson, Laila Alberta.....Clare, Mich.

First Year Students

Abrams, Dwight Harold.....Oskaloosa, Ia.
Adams, Helen Melindia.....Walla Walla, Wash.
Adams, Irene Lamson.....Rutland, Vt.
Anderson, Helen Louise.....Lake City, Minn.
Andrews, Helen.....Youngstown
Andrews, Helen Lucile.....Miamisburg
Andrus, Ruth.....Oberlin
Arnold, Fannie Diem.....Oberlin
Axtell, Caryl Amelia.....Rochester, Wis.
Babcock, Marjorie Rae.....Harbor Springs, Mich.
Bailey, Rebecca.....Duluth, Minn.
Bailey, Verronika Minnie.....Spencerville
Balkema, Nette.....Orange City, Ia.
Balson, Bessie Emma.....Oberlin
A. B., Oberlin College, 1912.
Becker, Lucile Marguerite.....Pawnee City, Neb.
Berk, Edna Marie.....Seven Mile
Bernhard, Clara Barbara.....Buffalo, N. Y.
Bliss, Sadie LeVanche.....Albert Lea, Minn.
Bodge, Jessie Antoinette.....White Plains, N. Y.
Bowman, Edyth.....Portland, Ore.
Bradford, Flora Linwood.....St. Cloud, Fla.
Brady, Violet Lucile.....Elgin, Ill.
Breckenridge, Zella Elizabeth.....Monte Vista, Colo.
Bryant, Marshall Fry.....Green Bay, Wis.
Buchta, Jean Elsie.....David City, Neb.
Burrows, Ethel Ida.....Cleveland
Carson, Cleva Jennings.....Tabor, Ia.
Caswell, Flo Beatrice.....Denison, Ia.
Cavell, Mabel Faith.....Mendota, Ill.
Chambers, Marjorie Alzada.....Youngstown
Childs, Georgia Isabel.....Sunderland, Mass.
Clark, Hazel Theresa.....Wakeman
A. B., Vassar College, 1913.
Coleman, Helen Louise.....Chicago, Ill.
Colvin, Alice Lyle.....Adrian, Mich.
Cook, Gladys Claire.....Canton
Cooper, Inez Marjorie.....Fairfield, Ill.
Crofoot, Doris Kathlyn.....Aurora, Ill.
Dale, Eva Margaret.....Oil City, Pa.
Dale, Florence Ione.....West Hickory, Pa.
Davison, Edna Louise.....Chicago, Ill.
Day, Dorothy.....Elyria
Dew, Helen Kirby.....San José, Cal.
Dogan, Lucile.....Marshall, Tex.
Dowd, Mary Marguerite.....Nelsonville
Drake, Mary Jane.....Cambridge Springs, Pa.
Dunlap, Ruth.....Alger
Ebbs, Dorothy.....Waterbury, Conn.
Elliott, Mary Althea.....Canonsburg, Pa.

Erickson, Mildred Ruth.....Morris, Ill.
Eslinger, Paul Victor.....West Fairview, Pa.
Farver, Cuba.....Shipshewana, Ind.
Fifield, Stella Naomi.....Wellington
Fleming, Cora.....Eaton, Colo.
Folkestad, Clara Emelia.....Kasson, Minn.
Frank, Martin.....Mansfield
Frankman, Edna Louise.....Versailles
Fraser, Marie.....Cadillac, Mich.
Freeman, Helen.....Munissing, Mich.
Fuller, Emilie Gertrude.....Buffalo, N. Y.
Gatrell, Mrs. Helen Whiting.....Peking, China
Gay, Erma Lucile.....Tacoma, Wash.
Geiser, Mrs. Florence Chaney.....Oberlin
A. B., Oberlin College, 1911.
Gillard, Calla Jean.....Glenville, Minn.
Gliem, Barbetha Frieda.....St. Clair, Mich.
Goudy, Margaret Lucetta.....Fairfield, Ill.
Gourley, Grace Genevieve.....Braddock, Pa.
Greenwood, Naomi E.....Muir, Mich.
Gridley, John Seymour.....Parsons, Kan.
Griffith, Leona Esther.....Worthington, Ind.
Hagerman, Alice Ruth.....Sturgis, Mich.
Hale, Joseph Doane.....Cuyahoga Falls
Hall, Ruth B.....Laurium, Mich.
Hannah, Harold Wallace.....Cleveland
Harrison, Virginia Stone.....Duluth, Minn.
Hauth, Elsie Carol.....Cleveland
Healy, Doris.....Rochester, Wis.
Henderson, Helena Martha.....Mooresville, Ind.
Hertges, Frances Mary.....Tacoma, Wash.
Hess, Hedwig Luella.....Crestline
Hess, Margaret Gertrude.....York, Pa.
Hodgdon, Louise B.....Deming, N. M.
Hollister, Lilian Marie.....North Stonington, Conn.
Holton, Ruth Middlebrook.....Danbury, Conn.
Howard, Emma Mary.....Barnesville
Howery, Hope.....Darlington, Wis.
Huberle, Adys.....Nebraska City, Neb.
Hull, Hazel Margaret.....Chicago, Ill.
Hunter, Besse Jane.....Mechanicsburg
James, Helen DeMere.....Detroit, Mich.
Jamieson, Donald Griffith.....Batavia
Jenkins, Marjorie Curtice.....Neligh, Neb.
Johnson, Margaret Carpenter.....St. Charles, Minn.
Johnston, Erma Orabella.....Cottonwood Falls, Kan.
Kelton, Lily.....Seattle, Wash.
Kemerley, Gladys.....Carey
Kennedy, Roberta.....Marysville
Kern, Muriel Lillian.....Bellevue
Kihlken, Lloyd Edwin.....Danbury
Kirker, Helena Emmeline.....Logan
Lawrence, Charles Wilson.....Canton
Lindemann, Katherine Louise.....Viroqua, Wis.
McDonald, Marguerite Mary.....Duluth, Minn.
McIlvain, Gweneth.....Phillipsburg, Kan.

McLaughlin, Mabel May.....Elkhart, Ind.
Marshall, Helen Louise.....Ovid, Mich.
Mathews, Mary Arminta.....St. Paris
Maurer, Selma Louise.....Bolivar
Means, Emily Sperry.....Akron
Meyer, Mary Elizabeth.....Marietta
Mickelson, Meta.....Webster City, Ia.
Milor, Winnie Edna.....Big Rapids, Mich.
Minkler, Norma.....Ashland, Ore.
Moore, Florence Katheryn.....Coshocton
Moore, Lucille Emma.....Coshocton
Moore, Nelle Beatrice.....Worthington, Ind.
Moyer, Ruth Ora.....Cleveland
Muir, Hazel Caroline.....Grand Rapids, Mich.
Murner, Pauline Ruth.....Sault Ste. Marie, Mich.
Murphy, Mable Lucille.....Versailles
Murray, Ilma Viola.....Cadillac, Mich.
Nesbitt, Alberta Spencer.....Steubenville
Nye, Lucile Elizabeth.....Kearney, Neb.
Pace, Mabel Edna.....Newcomerstown
Payne, Dorothy Marie.....New Rockford, N. D.
Peal, Ruth Rowland.....Upper Montclair, N. J.
Popejoy, Mary Margaretta.....Popejoy, Ia.
Popp, Ida Pearl.....Green Bay, Wis.
Powell, Velma Alice.....Red Oak, Ia.
Price, Carrie May.....Ashland, Kan.
Rahe, Ethelyn Bell.....Hampton, Ia.
Reiser, Katherine.....Cadillac, Mich.
Renneckar, Nellie Vaun.....Orrville
Rigg, Margaret Stella.....Wilkinsburg, Pa.
Robinson, Iris Evelyn.....Winchester, Ind.
Royce, Lenna May.....Perry, N. Y.
Ruggles, Frances Emma.....Oberlin
Sampson, Inez Estella.....Washington, Ill.
Sanford, Marie Alberta.....Memphis, Tenn.
Sauters, Lois Elizabeth.....Lakewood
Saxton, Josephine.....Oberlin
Schmidtkons, Adelaide Elizabeth.....Lorain
Schmitt, Sadie.....Platteville, Wis.
Schwin, Helen Louise.....Elkhart, Ind.
Sedgley, Irene.....Omaha, Neb.
Shaver, Marguerite.....Meeker, Colo.
Slawson, Genevieve Mae.....Silver Creek, N. Y.
Smith, Lucile Evelyn.....Chardon
Steed, Carrie Jane.....Deming, N. M.
Stensrud, Blanche.....Lake Mills, Ia.
Stephens, Alice Hayes.....Plymouth
Stone, Helen Caroline.....Cleveland
Strobel, Lucile Marguerite.....Houghton, Mich.
Swearingen, Martha.....Midvale
Talmadge, Arthur Sackett.....Toledo
Thomas, Helene Ernestine.....Royal Centre, Ind.
Torrance, Dorothy.....Bemidji, Minn.
Tritschler, Julia Augusta.....Clinton, Ia.
Van Buren, Ruth.....Superior, Wis.
Van Fleet, Elsie.....Forest

Varnum, Mildred Ruth.....Franklinville, N. Y.
Walker, Bernice Marie.....Kansas City, Mo.
Wanzer, Evelyn Jane.....Chicago, Ill.
Welsh, Lois Argee.....Sheffield, Pa.
Wheeler, Gertrude Hortense.....Council Bluffs, Ia.
Whipple, Eunice Fulton.....Oberlin
Wiggins, Neva Lucile.....Jennings, La.
Wightman, Margaret Rosanna.....Plainfield, Ill.
Williams, Mildred Willetta.....Ludington, Mich.
Williams, Paul Edgar.....Wellington
Williams, Rae Juanita.....Neligh, Neb.
Willson, Emma Marguerite.....Flint, Mich.
Wilson, Grace.....Akron
Winton, Grace Elizabeth.....Amherst
Wise, Lillias Annie.....Rock Springs, Wyo.
Wisecarver, Abbie Lucile.....Fairfield, Ia.
Wiswell, Violette Myrle.....Wadena, Minn.
Wood, Katherine Elmira.....Ligonier, Ind.
Wyeth, Dorothy Marie.....Columbus
Yerger, Lois Marie.....Russell, Kan.
Zobel, Erna Ida.....Ripon, Wis.
A. B., Ripon College, 1910.

Students Classed in the College or Seminary

Agor, Ada Carolyn.....Kankakee, Ill.
Aldrich, Mary Pearl.....Fredericksburg
Anderegg, Katherine.....Oberlin
Anderson, Ralph Hugh.....Shelby
Arends, Albert Theodore.....Melvin, Ill.
Arpke, Erma.....Sheboygan, Wis.
Baker, Jessie Lois.....Chagrin Falls
Baker, Margaret Louise.....Columbia, Ind.
Ballou, Robert Oleson.....Wheaton, Ill.
Berg, Rhea Augusta.....McPherson, Kan.
Bigelow, Dorothy Ellen.....Rutland, Vt.
Bisbee, Florence Esther.....Moline, Mich.
Breckenridge, Zella Elizabeth.....Monte Vista, Colo.
Burns, Samuel Thompson.....New Castle, Pa.
Burwell, Almedia Lavinia.....Selma, Ala.
Canfield, Lee Lafayette.....Toledo
Carter, James Treat.....Madison, Wis.
Carter, Leyton Elwin.....Brecksville
Case, Celia Ruth.....Orland, Ind.
Channon, Mary Goldsbury.....Banaba, Micronesia
Clark, Harriet Marie.....Wakeman
Cole, Mary Bancroft.....Kent's Hill, Me.
Darst, Mary Lourbray.....Dayton
Dasef, Laura.....Barberton
Daugherty, Bessey Louise.....Cameron, Mo.
Deeter, Clarence Fox.....Bradford
De Groff, Charles Weller.....Oberlin
Draper, Dorothy.....Wells, Minn.
Durbin, Frances Lillian Gay.....McClure
Emmons, Marjorie.....North Ridgeville
Fobes, Mary Louise.....Kinsman

Gates, Edith Mildred.....Scranton, Pa.
Gibbs, Mary Marguerite.....Kipton
Grannis, Vera Pearl.....Wolcottville, Ind.
Griesinger, Ada.....Mansfield
Griswold, Mary Bernice.....Port Clinton
Grommon, Helen Wightman.....Plainfield, Ill.
Habegger, Carl Theodore.....Berne, Ind.
Harvey, Helen Frances.....Oberlin
Haywood, Dorothy.....Kansas City, Mo.
Herr, Jessie Webster.....Findlay
Hill, Adeline Bliss.....Oberlin
Hill, Elizabeth Josephine.....Milford
Hill, Norman Llewellyn Probart.....Oberlin
Hilson, Jane Anderson.....Bovina Center, N. Y.
Hotchkiss, Helen Merrill.....Ottawa Lake, Mich.
Hoyman, Ruth Marie.....Pemberville
Kauffmann, Eva Marie.....De Groff
Kellogg, Katherine.....Oberlin
King, Mary Imogen.....Oberlin
Kinnear, Eunice Agnes.....Foochow, China
Knight, Marion Ethel.....Hartford, Conn.
Kriebel, Florence Frieda.....Pennsburg, Pa.
Kriebel, Mary Miller.....Pennsburg, Pa.
Kulp, Ethel Ellen.....Buffalo, N. Y.
Lake, Bertha Belle.....Port Byron, N. Y.
Lewis, Christine May.....West Haven, Conn.
Lewis, Edith Palmer.....Hampton, Conn.
Lyon, Merle Paul.....Wheaton, Ill.
McDill, James Atwell.....Geneva, Ill.
McMillen, Geraldine Marie.....Van Wert
McNaughton, Eva A.....Constantinople, Turkey
Maeck, Nettie Glee.....Bruce, S. D.
Martin, Edward Moss.....Wheaton, Ill.
Meyer, Rudolph John.....Quincy, Ill.
Milne, Helen Brownie.....Urbana
Morrison, Joseph Harvey.....Kenton
Mount, Ruth Phoebe.....Fremont, Neb.
Munger, Elizabeth Worthington.....Chicago, Ill.
Neuenschwander, Milo Hugo.....Berne, Ind.
Newman, Ethel May.....Buffalo, N. Y.
Newsom, Francis.....Bloomfield, Ia.
Newsom, Hugh Raymond.....Bloomfield, Ia.
Obert, Walter Edward.....Cleveland
Oglevie, Alice.....Lima
Page, Nelly Marguerite.....Oberlin
Paine, Frances.....Aberdeen, Wash.
Paine, Josephine.....Aberdeen, Wash.
Palm, Franklin Charles.....Willmar, Minn.
Parker, Vernon De Lancey.....Batavia, N. Y.
Pearson, Elizabeth Gile.....Oberlin
Percy, Vincent Harper.....Cleveland
Reese, Anna Marguerite.....Vaughnsville
Reese, Mabel Jeannette.....Vaughnsville
Reimold, Christianna Emma.....Buffalo, N. Y.
Robson, Margaret Anderson.....Detroit, Mich.
Rogers, Inez Marie.....Sanborn, N. Y.

Schaff, Margaret Elizabeth.....Toledo
Schauffler, Lawrence Hobart.....Oberlin
Scott, Clara Hyacinthe.....Denver, Colo.
Shepherd, Raymond Edwin.....Tilton, N. H.
Shuey, Sarah Catherine.....Dayton
Smith, Harold David.....Barnesville
Sponseller, Ruth Marie.....Canton
Spore, Harold Church.....Berlin Heights
Steele, Mildred Anita Bunn.....Oberlin
Tenney, Mary Frances.....Ada, Minn.
Thwing, Consuelo Lay.....Toledo
Vanatta, Gertrude Virginia.....Brookston, Ind.
Ward, Earle Addison.....Ft. Collins, Colo.
Ward, Madge Alice.....Syracuse, N. Y.
Warner, Jeannette.....Wellington
Waterman, Marian Collins.....Chicago, Ill.
Weatherill, Charlotte.....Elgin, Ill.
Weller, Jay Clifford.....Elyria
White, Orison Steddon.....Detroit, Mich.
Wightman, Margaret Rosanna.....Plainfield, Ill.
Willey, Olive Dunham.....Oberlin
Williams, Amy Geraldine.....Brighton, Mich.
Willis, Edna Marie.....Canton
Wolfe, Carver William.....Oberlin
Wolfe, Louis Ireton.....Oberlin
Work, Helen Elizabeth.....Washington, Ia.
Worman, Freck Forrest.....Avilla, Ind.
Wright, Bertha.....Wilmette, Ill.
Young, Ruth Maud.....Leadville, Colo.
Zabriskie, Edward Henry.....Norwich, Conn.
Zinninger, Pauline.....Canton

Students Classed in the Academy

Adam, Hedwig.....Arco Sued, Tirol, Austria
Atwood, Ferne Lucile.....Talmadge
Barnard, Elizabeth Eugenia.....Denver, Colo.
Bastel, Frederick Louis Emanuel.....Oberlin
Blake, Ruth Josephine.....Caldwell
Booth, Anna Hunt.....Washington, Conn.
Brading, Eleanor.....Johnson City, Tenn.
Brown, Mary Ethyl.....Fayette City, Pa.
Casanova, Eleanor.....Bellevue
Christian, Clara Margaret..Roseau, Dominica, British W.Indies
Clause, Edna Marie.....Cleveland
Clifton, Ruth Millicent.....Avon
Covert, Charles Alexander.....Hempstead, N. Y.
Dana, Frances Irene.....Sheridan, Wyo.
Drach, Margaret Ella.....Ludington, Mich.
Edwards, Henrietta Louise.....Oberlin
Edwards, Mary Julia.....Oberlin
Ehman, Lucille Evata.....Brunswick
Ensign, Hazel Belle.....Corydon, Pa.
Eoff, Nelle Georgii.....Toledo
Everhart, Glada Grace.....Bedford
Gangloff, Thelma Anna.....Pittsburgh, Pa.
Gordon, Estelle Willard.....Cave Spring, Ga.

Grant, Alexander Cummings.....Boulder, Colo.
Groves, Marie Belle.....Townville, Pa.
Hall, Harold Hollenbeck.....Coldwater, Mich.
Hamilton, Arthur McWhinney.....Brooklyn, N. Y.
Harper, Helen Josephine.....Brazil, Ind.
Haston, Katherine Seymour.....St. Joseph, Mo.
Heacox, Gertrude.....Oberlin
Hix, Irene Shadbolt.....Ludington, Mich.
Houghton, Josie Dean.....Nova
Howe, Ruth Etta.....Morrisville, N. Y.
Hubler, Rachel Price.....Elyria
Humiston, Mary Ella.....Elkhart, Ind.
Jarrell, Jennette T.....Oberlin
King, Martha.....Spokane, Wash.
Larison, Charlotte.....Wayne, Neb.
Lewis, Ruth Anna.....Burnham, Pa.
Loew, Isabel Louise.....Navarre
McCartney, Bernice Lenore.....McDonald, Pa.
Maize, Whitney Waters.....Columbus
Markham, Blyra.....Ceresco, Mich.
Miller, Charles.....Lebanon, Pa.
Pierce, Irma Reah.....Lorain
Pringle, Erma Marie.....London
Rhine, Ruth Eveline.....Massillon
Rudolph, Frances Elizabeth.....Lakewood
Simcox, Janet Haxton.....Sandy Lake, Pa.
Solether, Alta Fern.....Jerry City
Strong, Helen Margaret.....Chicago, Ill.
Summers, Myrl Aurelia.....Huntington, Ind.
Swing, Herbert Randolph.....Oberlin
Terrell, Phyllis Church.....Washington, D. C.
Tower, Mary Jean.....Bolivar
Tsen, Hanson Gah.....Changsha, China
Turner, Mary Iva.....Columbus Grove
Tuttle, Virginia Beatrice.....Grand Rapids, Mich.
Warren, Nellie Prentice.....Dexter City
Webb, Howard Russell.....Cadiz
Wedgwood, Loretta Jane.....Gooding, Ida.
White, Adrian Dunbaugh.....Denver, Colo.

Living in their Own Homes

Mostly Students in the High School

Andrews, George Whitfield, Jr.....Oberlin
Bartlett, Jeanne.....Oberlin
Bartlett, Jessie Anna.....Oberlin
Belknap, Elston.....Oberlin
Beller, Edna.....Amherst
Brassell, Nora.....Lorain
Burgner, Rebecca.....Oberlin
Carter, Jennie.....Birmingham
Case, Vera Erminda.....Oberlin
Critz, Mrs. Marcia Sanford.....Elyria
Crossett, Maud Genevie.....Oberlin
Davis, Lewis.....Oberlin
De Groff, Eleanor Coburn.....Oberlin
Dobyns, Carrol Merwin.....Oberlin
Endly, Mabelle.....Elyria

Forman, Irma Alene.....Oberlin
Gray, Hazel Marguerite.....Norwalk
Hamilton, Frances Van Hook.....Berlin Heights
Harlow, Dorothy.....Oberlin
Harlow, George Richardson.....Oberlin
Heavener, Annie.....Oberlin
Henderson, Catherine Winton.....Oberlin
Hess, Clyde.....Lorain
Hill, Roger Gates.....Novelty
Hughes, Izetta Lucile.....Lorain
Jacobs, Rilla V.....Oberlin
Jones, Bernice Eleanor.....Elyria
Jones, Elizabeth.....St. Paris
Keller, John H.....Kingsville
Lenz, Carl Oscar.....Norwalk
Lewis, Helen.....Lorain
McCague, Bertha Elizabeth.....Norwalk
McCloy, Grace Johnston.....Oberlin
McGraw, Mae Franklin.....Vermillion
Matcham, Florence.....Kipton
Resch, Alma.....Youngstown
Rickel, Ruth Elmira.....Polk
Ruffing, Raymond.....Bellevue
Sanders, Harold Charles.....Lorain
Sanders, Marie.....Elkhart, Ind.
Schauffler, Margaret Reynolds.....Oberlin
Sons, Garnet.....Lorain
Spaulding, Mrs. Beulah Alice.....Oberlin
Spence, Earl.....Oberlin
Spence, Ella Annette.....Oberlin
Springer, Elizabeth Lane.....Lorain
Twining, Mary Edna.....Oberlin
Von Bockern, Evadne.....Oberlin
Warner, Sidney.....Wellington
Welch, Mrs. Gertrude.....Elyria
Welsh, Mrs. Dorothy.....Oberlin
West, Charlotte.....Oberlin
Williams, Helen Marie.....Oberlin

Tappan Walk

Residence Summary

Alabama	2
California	2
Colorado	12
Connecticut	9
Florida	1
Georgia	1
Hawaii	1
Idaho	2
Illinois	38
Indiana	27
Iowa	28
Kansas	7
Louisiana	2
Maine	1
Massachusetts	3
Michigan	40
Minnesota	15
Missouri	6
Nebraska	13
New Hampshire	3
New Jersey	2
New Mexico	2
New York	33
North Dakota	6
Ohio	273
Oregon	1
Pennsylvania	33
Philippine Islands	1
South Dakota	3
Tennessee	2
Texas	5
Utah	2
Vermont	4
Washington	7
Wisconsin	20
Wyoming	2
Washington, D. C.	1
Austria	1
British West Indies	1
China	3
Micronesia	1
Turkey	1
Total	617

The Year Book

OBERLIN CONSERVATORY

List of Artist Recitals

PIANOFORTE RECITAL

By Mr. Josef Hofmann

Monday, November 17, 1913

Variations, D minor	*Handel*
Sonate Pathétique	*Beethoven*
Aufschwung	*Schumann*
Warum	
Ende vom Lied	
Nocturne, B major, Op. 32, No. 1	*Chopin*
Mazurka, B major, Op. 56	
Waltz, E flat major	
Sonate, B minor	*Liszt*
Prelude, A minor	*Rachmaninoff*
Prelude, D minor	
Polichinelle	
Barcarole	*Dvorsky*
Etude, D sharp minor	*Scriabine*

SONG RECITAL

By Mr. Oscar Seagle

Mr. Yves Nat at the Piano

Tuesday, December 2, 1913

Non piu andrai, from "Noces de Figaro"	*Mozart*
Tambourin	*Old French*
L'amour de moi	
Chanson a danser	
Ständchen	*Brahms*
Alte Liebe	
Botschaft	
Fischermädchen	*Schubert*
Provençalischeslied	*Schumann*
Frühlingsnacht	
Colibri	*Chausson*
Le Plongeur	*Widor*
Les Rossignols	*Rimsky-Korsakoff*
Recueillement	*Debussy*
Mandoline	
Les Cloches	
Fleur jetée	*Fauré*
Coyote Song	*Frank LaForge*
The Silhouettes	*John Alden Carpenter*
Rhapsodie	*Campbell-Tipton*
The Crimson Petal	*Roger Quilter*
The Eagle	*Carl Busch*

CONCERT

By the Philadelphia Symphony Orchestra

Mr. Leopold Stokowski, Conductor

Saturday, December 13, 1913

Symphony No. 1, C minor, Op. 68 — *Brahms*

I. Un poco sostenuto Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio Piu andante Allegro moderato ma con brio

Overture, "The Bartered Bride"	*Smetana*
Praeludium	*Järnefelt*
Valse Triste	*Sibelius*
Overture and Venusberg Music from 'Tannhäuser" (Paris version)	*Wagner*

CONCERT

By the Oberlin Musical Union

Organized 1860

Dr. George W. Andrews, Conductor

December 18, 1913

The Messiah—A Sacred Oratorio by *George Frederick Handel*

Soloists

Miss Mary Ann Kaufman	*Soprano*
Mrs. Ruth Thayer-Burnham	*Contralto*
Mr. John B. Miller	*Tenor*
Mr. William Beard	*Bass*

Accompanists

Mr. William K. Breckenridge	*at the Organ*
Mr. Bruce H. Davis	*at the Piano*

SONG RECITAL

By Mrs. Julia Culp

January 14, 1914

Coenraad V. Bos at the Piano

Im Abendrot Die Post Du bist die Ruh' Ständchen Ave Maria	*Schubert*
Bois épais	*Lully*
Pendant le Bal	*Tchaikovsky*
Mignonette	*Weckerlin*
I've been roaming Away, away Long, long ago	*Old English*
Feldeinsamkeit Von ewiger Liebe Ständchen Sonntag Der Schmied Wiegenlied	*Brahms*

A RECITAL OF "DANCE MUSIC"

By Mr. Harold Bauer, Pianist

Tuesday, February 17, 1914

Suite in G minor Prelude Allemande Courante Sarabande Gavotte Gigue	*Bach*
Davidsbündlertänze	*Schumann*
Minuet	*Beethoven*
Tarantelle	*Chopin*
Pavane	*Ravel*

Tango — *Alexander Levy*
Fandango — *Granados*
Danse Lente — *César Franck*
Polonaise in F sharp minor — *Chopin*
Ländler — *Schubert*
Hungarian Dance — *Brahms*

RECITAL OF MUSIC FOR THE VIOLONCELLO

By Mr. Jean Gérardy

Mr. Camille Decreus, Pianist

Wednesday, February 25, 1914

Sonata in A minor — *Grieg*
Allegro agitato Andante molto tranquillo Allegro
Variations Symphoniques — *L. Boëllmann*
Fugue and Choral — *Mendelssohn*
Theme and Variations — *Haydn*

Mr. Decreus

Suite, for violoncello — *Boccherini*
Air — *Bach*
Abendlied — *Schumann*
Am Springbrunnen — *Davidoff*

CONCERT

By the Minneapolis Symphony Orchestra

Emil Oberhoffer, Conductor

Soloist: Richard Czerwonky, Violinist

Saturday, March 7, 1914

Overture to "Oberon" — *Weber*
Symphony No. 2, in D major, Op. 73 — *Brahms*
I—Allegro non troppo
II—Adagio non troppo
III—Allegretto grazioso (Quasi andantino)
IV—Allegro con spirito
Concerto for violin (Symphonie Espagnole), Op. 21 — *Lalo*
I—Allegro non troppo
II—Andante
III—Rondo—Allegro
Ballet Suite, Op. 130 — *Max Reger*
I—Entrée (Tempo di marcia)
II—Columbine (Adagietto)
III—Harlequin (Vivace)
IV—Pierrot and Pierrette (Larghetto)
V—Valse d'Amour (Sostenuto)
VI—Finale—Tarantella (Presto)
Tone Poem—"Finlandia" — *Sibelius*

RECITAL

By Miss Charlotte Ruegger, Violinist

Mrs. Elsa Ruegger, 'Cellist

Mr. W. K. Breckenridge, Accompanist

Tuesday, April 28, 1914

Double Concerto, Op. 102, Allegro — *Brahms*
Concerto in A minor for violin — *Goldmark*
Allegro moderato
Sonata in D major for 'cello — *Locatelli*
Allegro Adagio Minuetto

Duo in F *Beethoven*
Allegro Aria Rondo

Abendlied, Lullaby, Elfentanz — Soli for 'cello — *Schumann*, *Gertrude Ross*, *Popper*

MAY FESTIVAL CONCERT

By the Oberlin Musical Union
George W. Andrews, Conductor
and the
Chicago Symphony Orchestra
Frederick Stock, Conductor

Monday, May 11, 1914

PART ONE

Frederick Stock, Conductor

I—Overture to a Shakespearean Comedy, Opus 15 *Scheinpflug*

II—Two Legends from the "Kalevala," Opus 22 *Sibelius*

a.—"The Swan of Tuonela"
b.—"Lemminkainen Turns Homeward"

III—Symphonic Poem No. 2, "Tasso Lamento e Trionfo" *Liszt*

PART TWO

George W. Andrews, Conductor

Odysseus *Max Bruch*

Soloists

Nausicaa	Miss Inez Barbour, Soprano
Penelope	Miss Margaret Keyes, Contralto
Hermes	Mr. Lambert Murphy, Tenor
Odysseus	Mr. Henri Scott, Bass
Alkinoos	Mr. Charles Adams, Bass

SYMPHONY CONCERT

By the Chicago Symphony Orchestra
Frederick Stock, Conductor

Tuesday, May 12, 1914

Prelude to "The Ruby" *D'Albert*

Symphony No. 7 *Beethoven*
Poco Sostenuto—Vivace Allegretto
Presto Allegro con brio

Suite, "Impressions d'Italie" *Charpentier*
Sérénade
À la Fontaine
À Mules
Sur les Cimes
Napoli

CONCERT

By the Oberlin Musical Union and the
Chicago Symphony Orchestra
Dr. George W. Andrews, Conductor

The Children's Crusade *Pierné*

May 12, 1914

Characters

Allys	Miss Inez Barbour, Soprano
Alain	Mrs. Mabel Sharp-Herdien, Soprano
The Narrator	Mr. Lambert Murphy, Tenor
An Old Sailor The Voice from on High	Mr. Henri Scott, Baritone
A Sailor	Mr. Herbert Harroun, Tenor
Four Women	Mrs. Margaret Jones-Adams, Soprano Mrs Florence Jenney-Clancy, Soprano Mrs. Ada Morris-Hastings, Alto Miss Martha R. Payne, Alto

Choruses of Men and Women
Chorus of High School Girls

SONG RECITAL

By Miss Alma Gluck

Friday, May 22, 1914

Air of Asteria, from the Opera "Il Telemacco"	*Gluck*
Arr. by Kurt Schindler	
Röslein auf der Haide	*Beethoven*
Arr. by Henry Holden Huss	
So sweet is She	*Old English*
Arr. by Arnold Dolmetsch	
Warnung	*W. A. Mozart*
Aria, Bel Raggio lusinghier from "Semiramide"	*Rossini*
Peasant Song	*Rachmaninoff*
Bohemian Cradle Song	*Smetana*
Frühlingslied	*Rubinstein*
Chanson Indoue Song of the Shepherd Lehl	*Rimsky-Korsakoff*
June Morning	*Chas. Willeby*
Allah	*Geo. Chadwick*
A Pastorale	*Arthur Rosenstein*
Chimes	*L. C. Worrill*
The Lark now leaves his wat'ry Nest	*H. Parker*

List of Faculty Recitals

CONCERT

Given in Honor of the Ohio Library Association

Wednesday, October 8, 1913

Trio in C minor Op. 27, for piano, violin and 'cello, first movement — *Schütt*

Mr. Bruce Davis Miss Charlotte Ruegger
Mr. Friedrich Goerner

Ah, Love, but a Day — *Mrs. H. H. A. Beach*

Aria from "Le Chemineau" — *Leroux*

Mr. Herbert Harroun

Intermezzo	Soli for 'cello	*Lefèbre*
Orientale		*Cui*
Harlequin		*Popper*

Mr. Friedrich Goerner

Fantasie and Fugue on B-A-C-H, for organ — *Liszt*

Dr. Geo. W. Andrews

Pastorale — *Bizet*

Homecoming *Barthélemy*
Botschaft *Brahms*

Mrs. Margaret J. Adams

Sonata "La Follia," for violin, *Corelli-Thompson*
Entrata Ciacona con variazioni Epilogo

Miss Charlotte Ruegger

CONCERT

For the Rust M. E. Church Fund

Monday, November 3, 1913

Fantasie, for organ for four hands *G. W. Andrews*

Miss Bigelow Dr. Andrews

Ballade, "Die Uhr" *Löwe*
Three Shadows *Campbell-Tipton*

Mr. Horner

Scottish Folk Song, for 'cello *Lindner*
Liebesfreud *Lammer-Kreisler*

Mr. Goerner

In the Twilight *Margaret Lang*
Before the Dawn *George Chadwick*
The Lark now leaves his wat'ry Nest *H. W. Parker*

Mr. Harroun

Adagio, for violin *Ries*
Romance *Svendsen*

Miss Ruegger

Ride of the Walkyries, arr. for organ *Wagner*

Dr. Andrews

RECITAL OF CHAMBER MUSIC

Given by

Mr. Wm. K. Breckenridge, Pianist
Miss Charlotte Ruegger, Violinist
Mr. Friedrich Goerner, 'Cellist

Wednesday, January 21, 1914

Trio, Op. 110 *Schumann*
Bewegt, doch nicht zu schnell
Ziemlich langsam Rasch

Sonata for violin and piano, Op. 30, No. 2 *Beethoven*
Allegro con brio Adagio Cantabile Finale

Sonata for 'cello and piano, Op. 40 *Boëllmann*
Maestoso—Allegro con fuoco Andante

Trio, Op. 40 *Brahms*
Andante Adagio mesto Finale

This program was presented before the University of Wisconsin School of Music in Madison, Wisconsin, on January 15, 1914.

CONCERT

Before the Musical Art Society, Elyria, Ohio

By the Oberlin Conservatory Orchestra

Dr. George W. Andrews, Conductor
assisted by
Miss Charlotte Ruegger, Violinist
Mr. Friedrich Goerner, Violoncellist

Tuesday, March 24, 1914

Italian Symphony, Allegro vivace — *Mendelssohn*
Serenade — *Volkmann*
Mr. Goerner and Orchestra
Waltz from String Suite — *Volkmann*
Minuetto from String Suite — *Bizet*
Orchestra
String Quartet in C minor — *Beethoven*
Allegro Scherzo
Miss Ruegger Mr. Bemis Mr. Parmelee Mr. Goerner
Concerto, Allegro molto Andante — *Mendelssohn*
Miss Ruegger and Orchestra

ORGAN RECITAL

By Prof. Frederic B. Stiven, A. A. G. O.
Assisted by Frank Edgar Workman, Baritone

Thursday, March 25, 1914

Euclid Avenue Christian Church, Cleveland

Solemn Prelude — *T. Tertius Noble*
Sonata No. 6 — *Alex. Guilmant*
Allegro con Fuoco Meditation Fugue and Adagio
Four Biblical Songs — *Anton Dvorák*
Mr. Workman
Three Old French Rondeaus
Le Coucou — *F. Daquin*
Soeur Monique — *F. Couperin*
Chanson De Guillot Martin — *C. Marot*
Pilgrim's Song — *P. Tchaikovsky*
Mr. Workman
Scherzo from Sonata in E minor — *James H. Rogers*
Gypsy Melody — *Dvorak-Lemare*
Magic Fire, from "Die Walküre" — *Wagner-Rogers*
Toccata — *Eugene Gigout*

List of Special Recitals

RECITAL

Given before the Faculty and Students of the Summer School

Monday, July 7, 1913

Toccata for organ — *Widor*
Mr. J. F. Alderfer
Wanderer's Night Song — *Schubert*
A Morning Walk — *Hugo Wolf*
Mr. Edgar Beach
Thême Varieé — *Chaminade*
Mr. Frank Kenyon
Meditation for violin — *Glazounow*
Orientale — *Cui*
Mr. Harold Harvey
Caro mio Ben — *Giordani*
Oh Love, but a Day — *Mrs. Beach*
Mother Mine — *Tours*
Mr. Herbert Harroun
Chant Nègre for violin — *Kramer*
Caprice Viennois — *Kreisler*
Mr. Dan Parmelee

Blue Danube Waltz *Strauss-Schultz-Evler*
Mr. Frank Kenyon
Sonata No. 1, for Organ, Finale *Guilmant*
Mr. F. B. Stiven

PIANO RECITAL

By Mr. Emmanuel Wad

Wednesday, November 5, 1913

Variations in D minor *Handel*
Fantasie in C major, Op. 17 *Schumann*
Two Caprices *Scarlatti-Wad*
Three Etudes
Nocturne *Chopin*
Scherzo in B minor
To Spring Little Bird *Grieg*
Minuettino *Wad*
Theme with Variations and Fugue *Paderewski*

VIOLIN RECITAL

By Mr. Waldemar Von Geltch

Miss Alice Regan at the Piano

Explanatory Remarks on the Compositions by
Dr. L. A. Coerne
Director of the University of Wisconsin School of Music

Tuesday, January 20, 1914

Kreutzer Sonata *Beethoven*
Adagio sostenuto—Presto
Andante con Variazioni—Molto adagio
Presto
Concerto in G minor *Bruch*
Vorspiel Adagio Allegro energico
Albumblatt *Wagner-Wilhelmj*
Träume *Wagner*
Carneval Russe *Wieniawski*

The Concert this evening is to represent the School of Music of the University of Wisconsin and is in exchange for the Concert given by Mr. Breckenridge, Miss Ruegger and Mr. Goerner before the University School of Music on January 15, at Madison, Wisconsin.

COMPLIMENTARY RECITAL

Given by Visiting Artists

Before the Faculty and Students of the Conservatory

Wednesday, April 29, 1914

Sonata in D major for 'cello *Locatelli*
Allegro Adagio Minuetto
Mrs. Elsa Ruegger
Snake-Charmer's Song from "The Golden Threshold"
(flute obbligato) *Liza Lehmann*
Mrs. Wilford
Sonata in E flat for violin and piano *Richard Strauss*
Allegro ma non troppo Improvisation Finale
Mrs. Charlotte Demuth Williams Mrs. Hila Verbeck Knapp

List of Senior Recitals

SONG RECITAL

By Miss Catherine Burtt

Mr. Harold D. Smith at the Piano

Monday, November 24, 1913

Revenez, mes Amours	*Lulli*
Phyllis	*Hahn*
Chanson de l'Almée	*Delibes*
Invitation au Voyage	*Duparc*
Nocturne	*Franck*
Sérénade	*Saint-Saëns*
Feldeinsamkeit	*Brahms*
Barcarolle	*Schubert*
Traum durch die Dämmerung	*Strauss*
Sängerin Nachtigall	*Bungert*
Rose, how enchanting	*Spohr*
Russian Song	*Paladilhe*
Stars with little golden Feetlet	*Franz*
To Helen	*Loeffler*
Love's Secret	*Bantock*
Three Flower Songs { Poppies, Mignonette, Gorse }	*Harty*

SONG RECITAL

By Mr. Edgar Deuchar Beach

Miss Clarice Paul at the Piano

Tuesday, December 9, 1913

Caro mio Ben	*Giordani*
Aria from "The Marriage of Figaro" Non piu andrai	*Mozart*
Wanderers' Nachtlied	*Schubert*
Frühlingsglaube	*Schubert*
Nur wer die Sehnsucht kennt	*Schubert*
Frage	*Mendelssohn*
Ein Sommertag	*Kjerulf*
Verborgenheit	*Wolf*
Fussreise	*Wolf*
Bonjour, Suzon	*Delibes*
Infidélité	*Hahn*
Aria from "Herodiade," Vision fugitive	*Massenet*
Three Gypsy Songs	*Dvorák*
Bid me to live	*Carpenter*
Young Dietrich	*Henschel*

ORGAN RECITAL

By Miss Christine Isabel Bigelow

Monday, February 16, 1914

Choral Prelude "An Wasserflüssen Babylons"	*Bach*
Fugue in E flat (St. Anne's)	*Bach*
Walter's Prize Song, "Die Meistersinger"	*Wagner*
Liebestod, "Tristan und Isolde"	*Wagner*
Fantasia for four hands	*George W. Andrews*
Sonata No. 1	*Guilmant*

Largo e maestoso Allegro Pastorale Finale

PIANO RECITAL

By Miss Myrtle Otis

Assisted by the Conservatory Orchestra

Monday, March 9, 1914

Sonate in F minor — *Godard*
Allegro Adagio Scherzo
Gavotte in A — *Gluck-Brahms*
Jugglery — *Godard*
Forest Sounds, Sprites of the Glen — *Dennée*
Concerto in C minor, Allegro con brio — *Beethoven*

ORGAN RECITAL

By Mr. Harold Jackson Bartz

Tuesday, March 10, 1914

Prelude and Fugue in E minor ("The Wedge") — *Bach*
Caprice in B flat, Op. 20, No. 3 — *Guilmant*
Good Friday Music from "Parsifal" — *Wagner-Lemare*
Sonata No. 8, Op. 132 — *Rheinberger*
Introduction and Fugue Intermezzo Scherzoso Passacaglia
Slavic Dance, Op. 46, No. 6 — *Dvorak-Lemare*

PIANO RECITAL

By Miss Clarice S. Paul

Assisted by the Conservatory Orchestra

Wednesday, March 18, 1914

Toccata and Fugue in D minor — *Bach-Tausig*
Intermezzo, Op. 119, Intermezzo, Op. 116, Scherzo, Op. 4 — *Brahms*
Japanese Etude — *Poldini*
Berceuse, Nocturne, Op. 15, No. 2, Ballade in F — *Chopin*
Concerto in D minor — *Mozart*
Allegro—(Cadenza-Reinecke)
Romanza Prestissimo

ORGAN RECITAL

By Miss Grace Chalmers Thomson

Monday, March 23, 1914

Vorspiel—"Tristan und Isolde" — *Wagner*
Toccata in D minor, Peters Edition, Book III, No. 3 — *Bach*
Träume — *Wagner*
Con Grazia — *G. W. Andrews*
Sonata in B minor, Op. 146, No. 10 — *Rheinberger*
I. Praeludium und Fuge
II. Thema mit Veränderungen
III. Fantasie und Finale

ORGAN RECITAL

By Miss Jessie Louise Havill

Monday, March 30, 1914

Fantasia and Fugue in G minor — *Bach*

Vorspiel—"Parsifal" *Wagner-Lemare*
Sonate No. 5 *Guilmant*
I. Allegro-Appassionato
II. Adagio
III. Scherzo
IV. { Recitativo
Choral and Fugue
Caprice, "The Brook" *Déthier*

SONG RECITAL

By Miss Martha Robinson Payne
Miss Marion Haggerty at the Piano
Monday, April 13, 1914

A Serpina Penserete *Pergolese*
La Zingara *Donizetti*
Dolorosa *Jensen*
1. Was ist's, O Vater, was ich verbrach?
2. Ich habe, bevor der Morgen
3. Nicht der Tau und nicht der Regen
4. Denke, denke, mein Geliebter
5. Ich habe ihn im Schlafe zu sehen gemeint
6. Wie so bleich ich geworden bin?

Dein Angesicht *Schumann*
An den Sonnenschein *Schumann*
Er ist's *Schumann*
Nur, wer die Sehnsucht kennt *Tchaikovsky*
Das Dorf *Max Reger*
Das Kinderspiel *Mozart*
Bird Raptures *Cowen*
The Spinning Wheel *Henschel*
Springtide *Becker*

PIANO RECITAL

By Miss Sylvia Converse Clisby
Assisted by the Conservatory Orchestra
Monday, April 20, 1914

Variations brillantes, Op. 12 *Chopin*
Intermezzo, Op. 118, No. 2 *Brahms*
Prelude in C sharp minor *Otterström*
From a German Forest *MacDowell*
Little Birds *Grieg*
Prelude in A minor *Debussy*
Ballade in F major *Chopin*
Concerto in A minor Allegro *Grieg*

VIOLIN RECITAL

By Mr. Daniel Durkee Parmelee
Assisted by the Conservatory Orchestra
and Miss Clarice Paul
Tuesday, April 21, 1914

Concerto in E major *Bach*
Allegro Adagio Allegro Assai
Four Etudes—
B major *Rodi*
C minor *Fiorillo*

F minor *Kreutzer*
E flat major *Paganini*
Sonata, "Le Tombeau" *Leclair*
Grave Tempo di Gavotta Allegro
Airs Russes *Wieniawski*
Concerto, first movement *Tchaikovsky*

SONG RECITAL

By Miss Catherine Fifield Burtt

Assisted by the Conservatory Double String Quartet
and Mr. Harold Smith, *Accompanist*

Tuesday, May 5, 1914

Schlummerlied *Sjögren*
Verrath *Brückler*
Schön Gretlein *Von Fielitz*
Am Garten
Ich steh am Zaune
Am Dorfplatz klingen die Geigen so hell
Das frohe Fest ist aus
Der Mondschein glittzert
Ich steh am Zaune
Die Nacht ist schwarz
En Prière *G. Fauré*
Aubade *G. Fauré*
La Grotte *Debussy*
Mandoline *Debussy*
Childhood *Carl Preyer*
O May, Love is Sweet *Brahms*
Clara's Song *Rubinstein*
New Greek Song *Rubinstein*
Song of India *Rimsky-Korsakow*
Little Snow-Flake's Aria *Rimsky-Korsakow*
Willow Song, Ave Maria } from "Otello" *Verdi*

PIANO RECITAL

By Miss Edna M. Traxler

Assisted by the Conservatory Orchestra

Monday, May 18, 1914

Sonata Appassionata Op. 57 *Beethoven*
Allegro assai Andante con moto Allegro ma non troppo
Gavotte in A major *Gluck-Brahms*
Impromptu in F minor *Fauré*
Norwegian Dance Op. 35, No. 2 *Grieg*
Phantoms *Mrs. H. H. A. Beach*
Concerto in D minor *MacDowell*
Larghetto calmato Presto giocoso Largo—Molto Allegro

PIANO RECITAL

By Miss Mary Frances Manly

Assisted by
Miss Charlotte Ruegger
and the Conservatory Orchestra

Tuesday, May 19, 1914

Sonata in G major for violin and piano — *Brahms*
Vivace ma non troppo
Nocturne, Op. 48, No. 1 — *Naprawnik*
Mazurka in F sharp minor, Op. 59 — *Chopin*
In Remembrance — *Von Fielitz*
Elfe — *Philipp*
Valse Caprice in E flat — *Rubinstein*
Concerto in A minor — *MacDowell*
Maestoso—allegro con fuoco

PIANO RECITAL

By Miss Grace Chalmers Thomson

Assisted by
Miss Charlotte Ruegger, Violinist
Mr. Friedrich Goerner, 'Cellist
and Conservatory Orchestra

Thursday, May 21, 1914

Trio in C minor — *Brahms*
Andante grazioso Presto non assai
Le Cavalier Fantastique — *Godard*
Alfred de Musset,—Fragment poétique — *Godard*
Melusine, Etude caractéristique — *Fischhof*
Sposalizio — *Liszt*
Concerto in E flat — *Beethoven*
Adagio un poco moto Rondo

PIANO RECITAL

By Miss Iphigenia C. Coles

Assisted by the Conservatory Orchestra

Monday, May 25, 1914

Sonata Op. 27, No. 2 — *Beethoven*
Adagio sostenuto Allegretto Presto agitato
I'm troubled in Mind — *S. Coleridge Taylor*
Secret — *Grieg*
Norwegian Peasant March — *Grieg*
Cantique d'Amour — *Liszt*
Rigoletto — *Verdi-Liszt*
Concerto in A minor — *Godard*
Andante, Allegro vivace

SONG RECITAL

By Miss Leila Deborah Smith

Miss Grace Lee Harris at the Piano

Tuesday, May 26, 1914

In questa Tomba oscura — *Beethoven*
Lungi dal caro Bene — *Secchi*
Romance — *Debussy*
Chansons grises — *Hahn*
Chanson d'automne
L'heure exquise
La bonne chanson
Der Tod das ist die kühle Nacht — *Brahms*
Feldeinsamkeit — *Brahms*

Es blinkt der Thau — *Rubinstein*
Ich grolle nicht — *Schumann*
Sappho — *Bantock*
I loved thee once, Althis, long ago
Evening song
In a dream I spake
May, the Maiden — *Carpenter*
The Sea — *MacDowell*
Sweetheart, thy Lips are touched with Flame — *Chadwick*

PIANO RECITAL

By Mr. Charles J. Wing

Assisted by the Conservatory Orchestra

Thursday, May 28, 1914

Prelude and Fugue in G major — *Bach*
Prelude in G minor — *Rachmaninoff*
Nocturne, Op. 55, No. 1
Etudes, Op. 10, No. 1
Op. 10, No. 12
Op. 25, No. 12 — *Chopin*
Waldesrauschen
Gnomenreigen — *Liszt*
Concerto in G minor — *Saint-Saëns*
Allegro scherzando Presto

SONG RECITAL

By Mr. Edgar Deuchar Beach

Miss Clarice Paul at the Piano

Monday, June 1, 1914

An die ferne Geliebte — *Beethoven*
(A cycle of songs)
Four songs from "Blondel de Nesle" — *Raff*
Crusaders' Song
Under the Palm-trees
Farewell to the Holy Land
Return to the Native Land
Six Songs from Tennyson's "Maud" — *Arthur Somerwell*
I hate the dreadful hollow
A Voice by the cedar Tree
She came to the Village Church
Birds in the high Hall Garden
O that 'twere possible
Come into the Garden, Maud.

PIANO RECITAL

By Miss Frances Tourtellotte

Assisted by the Conservatory Orchestra

Tuesday, June 2, 1914

Prelude and Fugue in B flat major — *Bach*
Gavotte, Op. 49, No. 3 — *Glazounow*
Etude, Op. 25, No. 5 — *Chopin*
Impromptu in G flat — *Chopin*
Humoreske, Op. 20, No. 5 — *Max Reger*
Tarantelle in G flat — *Moszkowski*
Concerto in A minor — *Schumann*
Allegro Affetuoso

PIANO RECITAL

By Miss Mabel E. Swanson

Assisted by Prof. Goerner, Mr. Bemis and Mr. Parmelee

Thursday, June 4, 1914

Prelude and Fugue in C sharp major — *Bach*

Prelude No. 6
Prelude No. 11
Prelude No. 17
} *Chopin*

Sarabande and Double — *Moszkowski*

Rhapsody, Op. 79, No. 2 — *Brahms*

Quartet, Op. 47, for piano and strings — *Schumann*

Scherzo Andante cantabile Finale

PIANO RECITAL

By Miss Mary L. Shoener

Assisted by

Professor Goerner, Mr. Bemis and Miss Marie Wood

Monday, June 8, 1914

Third Sonata, in D minor — *MacDowell*

Mesto, ma con passione
Tristamente, ma con tenerezza

Trio, Op. 32, for piano, violin and 'cello — *Godard*

Andante quasi adagio Allegro vivace

Valse Lente — *Debussy*

Gavotte in E major — *Dreyschock*

Danse Langoureuse — *Cyril Scott*

Scherzo, Op. 58, No. 2 — *Taubert*

Prelude, Op 45
Etude in A flat
Ballade in F major
} *Chopin*

Concerto in C sharp minor — *Mrs. H. H. A. Beach*

Scherzo (Perpetuum mobile)
(Orchestral parts on Second Piano)

PIANO RECITAL

By Miss Clarice S. Paul

Assisted by the Conservatory Orchestra

Tuesday, June 9, 1914

Theme and Variations in D minor — *Handel*

Chant polonais, No. 5 — *Liszt*

Etude in D flat major — *Liszt*

Etude in F minor — *Liszt*

Concerto in B flat minor — *Tchaikovsky*

Andante non troppo e molto maestoso
Andante simplice Allegro con fuoco

SONG AND PIANO RECITAL

By Miss Mabel Eleanor Swanson
and Mr. Harold Jackson Bartz

Assisted by

Miss Charlotte Ruegger, Violinist
and the Conservatory Orchestra

Thursday, June 11, 1914

Se tu m'ami — *Pergolesi*

Er ist's *Hugo Wolf*
Sonata for piano and violin, Op. 24 *Sjögren*
Allegro moderato Andante sostenuto Con fuoco
Du bist wie eine Blume *Rubinstein*
The silent Lute *Barry*
(Harp accompaniment, Miss McAdoo)
No more *Henschel*
Till I awake *Van Nys Vogel*
Morning Hymn *Henschel*
Concertstück for piano and orchestra *Schumann*

List of Students' Recitals

STUDENTS' RECITAL

October 1, 1913

Sonata No. 1 for organ, Pastorale and Finale *Guilmant*
Mr. F. B. Stiven

Trio in A minor for piano and strings, first and second movements *Brahms*
Miss Clarice Paul, Messrs. Bemis and Goerner

Sonata for piano and 'cello, first and second movements
Messrs. Breckenridge and Goerner *Chevillard*

STUDENTS' RECITAL

Wednesday, October 15, 1913

Prelude in G minor—Mr. Harold Smith *Rachmaninoff*
Last Night I heard the Nightingale *Mary Turner Salter*
Röslein, Röslein *Schubert*
Miss Bailey
Humoresque—Miss Ingell *Rachmaninoff*
Pilgrim's Song—Mr. Habegger *Tchaikovsky*
Gavotte *Glazounoff*
Neapolitan Song *Saint-Saëns*
Miss Ormsby
Sonata for piano and 'cello, second movement *Bernard*
Miss G. F. Moore, Mr. Goerner
Toccata from 5th Symphony for organ—Mr. Alderfer *Widor*

STUDENTS' RECITAL

Wednesday, October 22, 1913

Symphony in C major, first movement *Mozart*
Conservatory Orchestra
Sposalizio for organ—Miss Clarice Paul *Liszt-Lemare*
Trio in C minor, Andante, Scherzo *Brahms*
Miss Thomson, Miss Ruegger, Mr. Goerner
Marionettes—Miss Isabel Denison *Stcherbatcheff*
Es war der aller schönste Tag *Dvorak*
Constancy *Foote*
Miss Swanson
Berceuse—Miss Hutchins *Chopin*
The Processional—Mr. Joseph Morrison *César Franck*
Gavotte—Miss Clarice Paul *Schelling*
Etudes, in C major and C minor—Miss Hill *Chopin*

STUDENTS' RECITAL

October 29, 1913

Quartet in C minor, Op. 18, No. 6, first and second movements — *Beethoven*
Miss Ruegger, Mr. Parmelee, Mr. Bemis, Mr. Goerner
The Sweet Appeal—Miss Kriebel — *Widor*
Sonata, Op. 78—Miss Fletcher — *Beethoven*
Verborgenheit—Miss Musser — *Hugo Wolf*
Serenade—Mr. Broughton — *Stojowski*
Polonaise in A major—Miss Haller — *Chopin*
Triumphal March, Op. 28, No. 1, for organ — *Horatio Parker*
Miss Hall
Concerto in D major, for violin—Miss Ruegger — *Paganini*

STUDENTS' RECITAL

Wednesday, November 12, 1913

Prelude in B flat — *Chopin*
(Orchestration by Jessie F. Havill)
Allegro vivace, from Symphony No. 4 — *Beethoven*
The Nautilus — *MacDowell*
(Orchestration by Sylvia Clisby)
Conservatory Orchestra
Love Song — *Brahms*
The Blackbird — *Horatio Parker*
Miss Ward
Melodie, for violin—Miss Foster — *Koscian*
Aeolus—Miss Larison — *Gernsheim*
Aria from "Jeanne d'Arc," Farewell, ye Forests — *Tchaikovsky*
Miss Bailey
Toccata—Miss Havill — *Chaminade*
Sonata in G minor for two violins, Grave, Allegro — *Handel*
Mr. Parmelee and Mr. Morrison
Caro mio Ben—Miss Kenestrick — *Giordani*
En Automne—Mr. Fay — *Moszkowski*
Sposalizio—Miss Thomson — *Liszt*

STUDENTS' RECITAL

Wednesday, November 19, 1913

Quartet in C minor, Minuetto, Allegro — *Beethoven*
Miss Ruegger and Messrs. Parmelee, Bemis and Goerner
Prelude and Fugue in C sharp—Miss Swanson — *Bach*
Papillons, Nos. 1-6—Miss Bowman — *Schumann*
Invictus—Mr. L. E. Carter — *Bruno Hahn*
Erotik — *Grieg*
Arabesque — *Debussy*
Miss Clark
Hunting Song—Mr. Whitlock — *Tchaikovsky*
Allegro and Andante from 7th Violin Concerto — *De Beriot*
Mr. Crain
Toccatina—Mr. Holtkamp — *Mason*
Etudes in A flat and C sharp minor—Miss Hill — *Chopin*
Aria from "Barber of Seville"—Miss Harris — *Rossini*
Gavotte—Miss Tourtellotte — *Glazounow*
Theme and Variations for two pianos — *Schütt*
Miss Ormsby and Miss Hutchins

STUDENTS' RECITAL

Wednesday, November 26, 1913

Sonata No. 12 for organ, first movement — *Rheinberger*
Miss Hill

Liebestraum No. 2—Miss Burwell — *Liszt*
Polonaise in D minor—Miss Andrews — *Chopin*
Piacer d'Amor—Miss L. D. Smith — *Martini*
Waldesrauschen—Mr. Wing — *Liszt*
Sonata in A, Op. 69, for piano and 'cello, first movement — *Beethoven*
Mr. Hall and Mr. Goerner

Hunting Song — *Mendelssohn*
Tenth Rhapsody — *Liszt*
Mr. Obert

STUDENTS' RECITAL

Wednesday, December 3, 1913

Quintet in C minor, first and second movements — *Jadassohn*
Mr. Schauffler, Miss Ruegger, Mr. Parmelee, Mr. Bemis
Mr. Goerner

Myself when young, from the "Persian Garden" — *Liza Lehmann*
Mr. Maize

Norse Sonata, second movement—Miss Shoener — *MacDowell*
The Nightingale—Miss Schellinger — *Alabieff*
Gigue—Miss Owen — *Leschetizky*
Ich hab' ein kleines Wort erdacht — *Bungert*
Sweet Maid, give Answer — *Tchaikovsky*
Miss Wagner

Scherzo in C major—Miss Pinkney — *Chaminade*
To the Sea. March Wind — *MacDowell*
Mr. R. Smith

Two Songs from "Brautlieder" — *Cornelius*
A Myrtle Spray Love's Recompense
Miss Maratta

Concerto for violin, first movement—Miss Bartlett — *Spohr*
The Cradles — *Fauré*
Mein Liebster ist ein Weber — *Hildach*
Miss Payne

Rigoletto—Miss Coles — *Verdi-Liszt*

STUDENTS' RECITAL

Wednesday, December 10, 1913

String Quartet in E flat, first and second movements — *Mendelssohn*
Miss Ruegger, Mr. Parmelee, Mr. Bemis, Mr. Goerner

Prelude and Fugue in A minor — *Bach*
Berceuse — *Henselt*
Mr. Snyder

My Love and I—Miss Howery — *LaForge*
Concerto in E major, first movement — *Vieuxtemps*
Miss Lucile Brown

Vision, for organ—Miss Ormsby — *Rheinberger*
Sonata, Op. 13, for piano and violin, Finale — *Grieg*
Mr. Schauffler, Miss Bath

A Toi—Miss Talamo — *Bemberg*
En Bateau, for violin—Miss Biederwolf — *Debussy*
Bourrée and Musette—Miss Schellinger — *Holländer*
Prelude in A minor—Miss Wood — *Debussy*
Across the Hills — *Rummel*
Come down, laughing Water — *Spross*
Miss Rosemond
Fugue from Sonata Pastorale, for organ — *Rheinberger*
Miss Haller

STUDENTS' RECITAL

Wednesday, December 17, 1913

Symphony No. 4, Finale—Conservatory Orchestra — *Beethoven*
Sonata in E flat minor, first movement — *Rheinberger*
Miss Hall
Allegro from Toccata in G—Mr. Hall — *Bach*
Three Roses red — *Norris*
Vergebliches Ständchen — *Brahms*
Miss Clisby
Sonata in A, No. 1, for violin, Adagio, Fuga — *Handel*
Mr. Talmadge
Erster Verlust, Wanderer's Nachtlied — *Schubert*
Mr. Canfield
Trio in D, for piano and strings — *Sinding*
Miss Swanson, Miss Ruegger, Mr. Goerner
Meditation—Miss Haller — *Tchaikovsky*
Waltz Song from "Romeo et Juliette"—Miss Kriebel — *Gounod*

STUDENTS' RECITAL

Tuesday, January 13, 1914

Pastorale, from Symphony No. 2, for organ — *Widor*
Miss Denison
Sonata in A, for violin, Adagio cantabile. Allegro — *Handel*
Miss Lucile Brown
Romance—Miss Margaret Schauffler — *Sibelius*
Aus der Heimat, for violin—Miss Foster — *Smetana*
Like as a Hart—Miss Heavener — *Liddle*

STUDENTS' RECITAL

Wednesday, February 4, 1914

Concerto in D minor, for two violins Largo Allegro — *Bach*
Messrs. Parmelee and Morrison and Conservatory Orchestra
Allegretto and Fugue from Sonata No. 2, for organ — *Mendelssohn*
Miss Traxler
Meditation—Miss G. F. Moore — *Tchaikovsky*
The Sea — *MacDowell*
An die Musik — *Schubert*
Mr. Bryant
Concert Piece for organ—Miss Wood — *Horatio Parker*
With a Violet Morning Dew—Miss Sponseller — *Grieg*
Etude in A flat — *Chopin*
Canon in F sharp — *Jadassohn*
Miss Wagner
Frühlingsnahen—Miss Wentworth — *Emil Sauer*
Gavotte—Miss Ingell — *D'Albert*

Sonata in G minor, first movement—Miss Hill *Schumann*
Concerto for piano, Scherzo—Miss Shoener *Mrs. H. H. Beach*
(Second piano, Miss Wood)

STUDENTS' RECITAL

Wednesday, February 11, 1914

Prelude in G minor—Miss Hutchins *Rachmaninoff*
Canzona della Sera, for organ *D'Evry*
Toccata from "OEdipe" *Clarence Dickinson*
Miss Nickerson
Chanson triste, for violin } *Tchaikovsky*
Chant sans Paroles }
Miss Gottfried
Midsummer Night's Dream *Templeton Strong*
Miss Nichols
Old Song *Chaminade*
Oh for a Breath of the Moorlands *Whelpley*
Miss Ward
Preislied, for violin—Miss Streeter *Wagner-Wilhelmj*
Moment Musical *Schubert*
Impromptu *Sinding*
Mr. Schauffler
Dans un Livre *Fontenailles*
Paysage *Hahn*
Miss Perry
Polonaise—Mr. Zabriskie *Paderewski*
Se tu m' ami *Pergolesi*
Ich wandere nicht *Schumann*
Miss Swanson
L'amour de moi *Old French*
Mein schöner Stern *Schumann*
Mr. Morrison
Sonata for piano and 'cello in D, Finale *Rubinstein*
Miss Denison and Mr. Goerner

STUDENTS' RECITAL

Wednesday, February 18, 1914

Fantasia in G major for organ—Miss Haller *Bach*
Sonata for violin and piano, Adagio *Rubinstein*
Miss Burtt and Mr. Bartz
Allegro from Partita in G—Miss L. D. Smith *Bach*
Prelude, for harp *Hasselmans*
Spinning Song *Zabel*
Miss McAdoo
Four Poems, Op. 32—Miss Kenestrick *MacDowell*
Nocturne *Kramer*
Time's Garden—Miss Shoener *Goring Thomas*
'Cello Obbligato, Prof. Goerner
Fairy Tale—Miss Andrews *Raff*
Sérénade d' Arlequin Tristesse de Colombine Capriee *Schütt*
Mr. Snyder
Duet from "Marriage of Figaro" *Mozart*
Miss Burtt, Mr. Beach

Total Eclipse, from "Samson"—Mr. Abrams *Handel*
Toccata *Bach*
Etude, Op. 10, No. 12—Mr. H. Smith *Chopin*
Finale from 7th Concerto, for violin—Mr. Crain *DeBeriot*

PIANO RECITAL

By Miss M. Marie Wood

Assisted by

Mr. Goerner, Miss Lucile Brown

and Conservatory Orchestra

Thursday, February 19, 1914

Suite Op. 23, Nos. 1, 3 and 5 *Ole Olson*
Fantiful Serenade Papillons
Trio in G minor, for piano and strings Scherzo *Dvorák*
Preludes Op. 28, Nos. 18, 5, 22 } *Chopin*
Etudes Op. 10, No. 8, Op. 25, No. 9 }
Concerto in A minor *Grieg*
Allegro molto moderato Adagio
Allegro moderato molto e marcato

STUDENTS' RECITAL

Tuesday, February 24, 1914

Scherzo from Concerto in B flat minor, arranged for two pianos—Miss Bowman, Miss Sponseller *Scharwenka*
Melodie Espagnole—Miss Nickerson *Balakirew*
Gavotte—Miss Dunham *Sgambati*
Romance, for violin—Miss Biederwolf *d'Ambrosio*
Toccata—Miss Powell *Chaminade*
Aufschwung—Miss Parmelee *Schumann*
Marriage of Roses *César Franck*
Chanson Triste *Duparc*
Miss Bailey
Polonaise in D minor—Miss L. E. Harris *Chopin*
Celtic Sonata, first movement—Miss Shoener *MacDowell*

STUDENTS' RECITAL

Wednesday, March 4, 1914

Trio in G minor, first movement *Godard*
Miss Payne, Mr. Bemis, Mr. Goerner
A Seraglio Garden *Sjögren*
Mother, O sing me to rest *Franz*
Miss F. M. Nichols
Romance for violin—Miss L. Brown *Sinding*
Sonata No. 3 for organ, first movement—Mr. Wing *Guilmant*
Prelude and Fugue in A minor—Miss Haggerty *Bach-Liszt*
Sonetto del Petrarca, 123—Miss Maeck *Liszt*
The Angel's Serenade—Miss Vanatta *Braga*
Violin obbligato, Miss Biederwolf
Rigaudon, for violin *Monsigny*
Adagio and Corrente *Henry Eccles*
Miss Foster
Chant d'Amour Op. 25, No. 3 *Stojowski*
Etude, Op. 25, No. 9 *Chopin*
Miss Strong

"Le Nil"—Miss Kenestrick *Leroux*
Violin obbligato, Mr. Parmelee
Suite, Fantiful, Serenade, Butterflies—Miss Wood *Ole Olson*
Variations on a Theme by Beethoven *Saint Saëns*
Miss Hutchins and Miss Ormsby

STUDENTS' RECITAL

Wednesday, March 11, 1914

Quartet in E flat, Andante. Molto Allegro *Mendelssohn*
Miss Ruegger, Mr. Parmelee, Mr. Bemis, Mr. Goerner
An die Nachtigall *Brahms*
The Dew upon the Lily *Edward German*
Miss Merritt
Sonata Appassionata, first movement *Beethoven*
Miss Traxler
Cradle Song—Miss Martha King *Rice*
Reverie, for violin—Miss Bartlett *Vieuxtemps*
Be ye in love with Apriltide—Miss Musser *Ward-Stevens*
Sonata No. 9 for organ, Allegro moderato *Rheinberger*
Miss Hutchins
Sois heureuse *A. Goring Thomas*
Vergiss mein nicht *H. Hofmann*
Miss Talamo
Sonata for piano and violin, first movement *Brahms*
Miss Ingell, Mr. Bemis

STUDENTS' RECITAL

Tuesday, March 17, 1914

Polonaise in C sharp minor—Miss Muir *Chopin*
Fair Daffodils *Landon Ronald*
Wiegenlied *Tchaikovsky*
Miss Rickard
Canzonetta for violin—Miss Kirker *D'Ambrosio*
Now sleeps the crimson Petal *Quilter*
The soft-footed Snow *Lie*
Miss Frankman
Andante from the 7th Concerto for violin *De Beriot*
Mr. Talmadge
Tempo di Minuetto—Mr. Godfrey *Zanella*
Two songs from "Liebeslieder"—Mr. Morrison *Dvorak*
Ballade in A flat—Miss Denison *Chopin*

STUDENTS' RECITAL

Wednesday, March 25, 1914

Trio in F, first movement *Godard*
Messrs. Obert, Parmelee and Goerner
Romance in F sharp—Miss Warren *Grünfeld*
Cradle Song *Goldbeck*
Etude *MacDowell*
Miss Humiston
Sonata in F for piano and violin, first movement *Grieg*
Miss L. Brown, Miss Hutchins
Valse Oubliée—Miss Hall *Liszt*

Sunshine Song—Miss Ward — *Grieg*
Harp accompaniment, Miss McAdoo
Mazurka Brillante—Miss Nickerson — *Stojowski*
The Rose of Ispahan, Nell — *Fauré*
Miss Bailey
Album Leaf — *Grieg*
Valse in E minor — *Chopin*
Miss Bixel
In the Twilight — *M. Lang*
The Spirit Flower — *Campbell-Tipton*
Miss Royce
Rondo in C major—Miss Hill — *Weber*
Sarabande and Finale from Suite—Miss Schellinger — *D'Albert*
Intermezzo from a Fantasie for piano and 'cello — *Schütt*
Miss Wentworth, Mr. Goerner

STUDENTS' RECITAL

Wednesday, April 15, 1914

Quartet in F Allegro con brio Adagio — *Beethoven*
Miss Ruegger, Mr. Bemis, Mr. Parmelee, Mr. Goerner
Recit. and Aria, from "The Creation" — *Haydn*
Miss Alice Ward
Italian Concerto, first movement—Miss Larison — *Bach*
The Sea — *Grant-Shaefer*
A Toast — *Mary T. Salter*
Miss Clisby

Sonata in G minor for violin — *Handel*
Maestoso Grave Allegro
Mr. Hale
Cradle Song, Op. 117 — *Brahms*
Etude, Op. 40, No. 1 — *Leschetizky*
Miss Merritt
Sonata in A minor for organ, first movement — *Faulkes*
Miss Ingell
Romance—Miss Haggerty — *Sibelius*
Ninth Rhapsody—Mr. Obert — *Liszt*

STUDENTS' RECITAL

Wednesday, April 22, 1914

Trio in F, first movement — — *Gade*
Miss Miller, Mr. Crain, Mr. Goerner
Theme and Variations for organ—Miss Owen — *Faulkes*
Improvisation Water Lily Shadow Dance — *MacDowell*
Miss Rebecca Burgner
The Asra—Miss Carson — *Kerveguen*
Du bist die Ruh'—Miss Burwell — *Schubert-Liszt*
Gavotte—Miss Whipple — *D'Albert*
The Heart's Country — *Carpenter*
Spring — *Lassen*
Miss Pinkney
Fabel Ende vom Lied—Mr. Raymond Smith — *Schumann*
Minuet — *Sgambati*
Impromptu — *Sinding*
Miss Ruggles

A Swan With a Water lily—Miss Sponseller *Grieg*
Aria from "Light of Asia" The King gave Order *Dudley Buck*

Mr. Newsom

PIANO RECITAL

Thursday, April 23, 1914

Prelude in E minor—Miss Hunt *Mendelssohn*
Bergers et Bergères—Miss Elliott *Godard*
Barcarole Venitienne—Miss Holton *Godard*
Marche Grotesque—Miss Hollister *Sinding*
On the River, and Over the Prairie—Miss Wyeth *Schytte*
Prelude in C sharp minor—Miss Huberle *Rachmaninoff*
Nocturne—Miss Rice *Grieg*
Préambule, Op. 48, No. 1—Miss Murphy *Schütt*
Chant Napolitaine—Miss Wilson *Saint-Saëns*
Prelude in E minor—Miss Wiswell *Raff*
Novellette—Miss Schoeffel *MacDowell*
Wild Hunt—Miss Anderson *MacDowell*
Op. 31, No. 2, Allegro—Miss Chapman *Beethoven*
Nocturne, Op. 15, No. 2—Miss Moore *Chopin*

STUDENTS' RECITAL

Wednesday, May 6, 1914

Sonata in D, first movement *Mendelssohn*
Miss Anderson, Mr. Goerner

Sonata in C minor, for violin and piano, first movement *Grieg*
Miss Foster, Mr. Davis
Fourth Sonata for organ, first movement *Guilmant*
Miss Miller
Two Songs—Miss Hammonds *Rubinstein*
Allegretto from Sonata Op. 31, No. 2 *Beethoven*
Miss Ingell
O Sleep, why dost thou leave me—Miss Howery *Handel*
Ah, Love, but a Day—Miss Maratta *Mrs. Beach*
Song Without Words—Miss Huntington *Paderewski*
Two Songs from Dolorosa Love's Sorrow The Dream *Jensen*
Miss Talamo
Autumn—Miss Schauffler *Chaminade*
Two Preludes—Miss Nichols *Chopin*
Novellette Op. 21, No. 4—Miss Larison *Schumann*

STUDENTS' RECITAL

Wednesday, May 13, 1914

Trio in D minor, first movement *Mendelssohn*
Miss Haggerty, Mr. Parmelee, Mr. Goerner
Separazione *Sgambati*
To you *Ferry*
Miss Steele
Sonata No. 6 in A, for violin *Handel*
Adagio cantabile Allegro
Miss Gottfried
Polonaise in C minor—Miss Wagner *Chopin*

Adagio	*Enesco*
Humoresque	*Tchaikovsky*
Miss Maeck	
Mein Liebchen	*MacDowell*
Der Nussbaum	*Schumann*
Miss Warren	
Reverie, for violin—Mr. Crain	*Vieuxtemps*
May, the Maiden	*John Carpenter*
Der Tod das ist die kühle Nacht	*Brahms*
Miss L. D. Smith	
Jewel Song from "Faust"—Miss Bailey	*Gounod*
Sonata for 'cello and piano	*R. Strauss*
Andante non troppo and Finale	
Miss Harris, Mr. Goerner	

SONG RECITAL

By Miss Mildred Kenestrick
of the Class of 1915

Miss Edith Ormsby, Accompanist

Thursday, May 14, 1914

Caro mio Ben	*Giordani*
Si mes Vers avaient des Ailes	*Hahn*
Chanson indoue	*Rimsky-Korsakow*
Pensée de Printemps	*Leroux*
Traum durch die Dämmerung	*Strauss*
Persischer Liebesreim	*Schütt*
Die Loreley	*Bungert*
Der Nussbaum	*Schumann*
Widmung	*Schumann*
The Mother sings	*Sinding*
Late	*Gröndahl*
Wherefore sparkle with Dew Drops	*Rosenfeld*
Where Tisza's Torrents through the Prairies swell	*Korbay*
Roses in June	*German*
(Flute obbligato, Mr. Rothrock)	
Le Nil	*Leroux*
(Violin obbligato, Mr. Parmelee)	

SONG RECITAL

By Mr. Joseph H. Morrison

Miss Alma C. Haller, Accompanist

Friday, May 15, 1914

Vainement, ma bien-aimée (Aubade)	*Lalo*
L'amour de moi	*Old French*
La Maison grise, "Fortunio"	*Messager*
Les Cloches du Soir	*Franck*
Mein schoener Stern	*Schumann*
Morgen	*Strauss*
Breit über mein Haupt	*Strauss*
Wird doch die Liebe	*Dvorak*
The Heart's Country	*John Alden Carpenter*
Crooning Water	*Teresa del Riego*
Winter	*Granville Bantock*

STUDENTS' RECITAL

Wednesday, May 20, 1914

Trio in C minor, first movement — *Beethoven*
Miss Bigelow, Miss Ruegger, Mr. Goerner
Sonata in D minor for organ, first movement — *Rheinberger*
Miss Denison
Song, If I but knew—Miss Burtt — *Russell Broughton*
Sonata in D minor, first movement—Mr. R. Smith — *Beethoven*
Morgen — *Strauss*
(Violin obbligato, Miss Biederwolf)
Red red rose — *Cottenet*
Miss Rosemond
Impromptu in C sharp minor—Miss Helen Clark — *Reinhold*
Canzonetta for violin—Miss Streeter — *D'Ambrosio*
Fantasie-Impromptu—Miss Pinkney — *Chopin*
Indian Bell Song from "Lakmé" — *Delibes*
Miss Schellinger
Scherzo for two pianos — *Melan-Gucroult*
Miss L. E. Harris, Miss Olmsted
Finale from Sonata No. 6 for organ—Mr. Whitford — *Guilmant*

SONG RECITAL

By Miss Marjorie Talamo

Assisted by

Mr. Lawrence Schauffler, Accompanist
and Women's Chorus

Monday, May 25, 1914

Dolorosa — *Jensen*

1. By the Cypress Tree
2. Expectation
3. The Ring
4. Love's Sorrow
5. The Dream
6. Rest in Heaven

En Sourdine — *Hahn*
L'Esclave — *Lalo*
Sois heureuse — *Goring-Thomas*
The Sea, (Wordsworth) — *Grant-Schaefer*
An old Song ended, (Rossetti) — *Cyril Scott*
Scorned Love, (Rossetti) — *Kurt Schindler*
The Water Nymph — *Rubinstein*
Miss Talamo and Women's Chorus

STUDENTS' RECITAL

Wednesday, May 27, 1914

Sonata in C minor, for piano and 'cello, first movement — *Saint-Saëns*
Miss Johnston, Mr. Goerner
Down in the Forest Drift Down — *Landon Ronald*
Miss Crofoot
Serenade — *Sinding*
Brooklet — *Grieg*
Miss Brassell
Chanson Triste, arr. for 'cello — *Tchaikovsky*
Murmuring Zephyrs — *Jensen*
Miss Clisby
Rhapsodie in G minor—Miss Dunham — *Brahms*

Ein Sommertag—Mr. Canfield *Kjerulf*
Papillons, Nos. 3-8—Mr. Holtkamp *Schumann*
Serenade, Op. 16—Miss Miller *Rubinstein*
Sonate, Op. 35, first movement—Mr. Fay *Sjögren*
Aria from "Jeanne d'Arc," violin obbligato *Tchaikovsky*
Miss Bailey
Chanson Russe, for harp—Miss McAdoo *Rubinstein-Busagal*

STUDENTS' RECITAL

Wednesday, June 3, 1914

Finale of Sonata No. 5 for organ—Miss Otis *Rheinberger*
Polonaise in E minor—Miss Merritt *MacDowell*
Botschaft *Brahms*
The little gray Dove *Saar*
Miss Musser
On the Mountain—Miss Kritschgau *Grieg*
Etude Op. 25, No. 7—Mr. Broughton *Chopin*
Andante from Concerto in E minor, for violin *Mendelssohn*
Miss Foster
Two songs from "Trumpeter von Säkkingen" *Henschel*
Mr. Bryant
Impromptu in F sharp—Miss Fletcher *Chopin*
Night—Miss Royce *Margaret Lang*
Folk Song *Old French*
Psyche *Paladilhe*
(Violin obbligato, Miss Ruegger)
Miss Burtt
Scherzo for two pianos—Mr. Hall, Mr. Fay *Scharwenka*

PIANO CLASS RECITAL

Friday, June 5, 1914

Cradle Song *Brahms*
Ungarisch *MacDowell*
Miss Howe
To the Sea *MacDowell*
Serenade *Sinding*
Miss Schauffler
Prelude Op. 34, No. 1—Miss Warren *Sinding*
Minuet in E major—Robert Doolittle *Raff*
Sonata, Finale—Miss Merritt *Grieg*
"Two Larks"—Miss Solether *Leschetizky*
Idylle, Op. 39—Miss Forman *MacDowell*
Fairies at Play *Heymann*
"If I were a Bird" *Henselt*
Miss Helen Clark
Serenade in D minor *Rubinstein*
Sonata in A major *Scarlatti*
Miss Dunham
Consolation No. 6—Miss Dana *Liszt*
Brownie March (Composed 1910) *Korngold* (Born 1897)
Miss Rebecca Burgner
Sonata in B flat minor, Scherzo—Miss Wood *Chopin*

SONG RECITAL

By Miss Estelle Pinkney

Assisted by

Miss Charlotte Ruegger

and Miss Camille Nickerson

Monday, June 8, 1914

Quel Ruscelletto	*Scarlatti*
Liebesbotschaft	*Schubert*
Du bist die Ruh'	*Schubert*
Nell	*Fauré*
But lately in Dance	*Arensky*
Spring	*Lassen*
So we'll go no more a-roving	*Maude Valerie White*
When I bring to you colour'd Toys	*Carpenter-(Tagore)*
When Love is done	*Camille Nickerson*
In Autumn Spring Song	*Weil*

(Violin obbligato, Miss Ruegger)

STUDENTS' RECITAL

Wednesday, June 10, 1914

Toccata and Fugue for organ—Mr. Fay	*Bach-Reger*
Finale from Sonata—Mr. Palm	*Grieg*
My treasured Flowers	*Franz*
In Love's bright Joy	*Liszt*

Miss Streeter

Souvenir, for violin—Miss Gibbs	*Drdla*
Soutenir, for organ—Miss Traxler	*Lemare*
Slumber Song—Miss Kenestrick	*L. H. Schauffler*
Nocturne for left hand alone—Miss Chambers	*Scriabine*
All Souls' Day	*Strauss*
There cried a Bird	*Sinding*

Miss Wiswell

Invictus—Mr. Maize	*Bruno Hahn*
Wohl zu eignem Leid hab' ich Lieb' geweiht	*Rachmaninoff*

Miss Clisby

Finale from Trio in F	*Gade*

Miss Miller, Mr. Crain, Mr. Goerner

SONG RECITAL

By Miss Estella Perry

Assisted by

Miss Gladys Moore

and Miss Jeanne Bartlett

Thursday, June 11, 1914

Amarilli	*Caccini*
Vedrai carino	*Mozart*
O beaux reves évanouis ("Etienne Marcel")	*Saint-Saëns*
D'une Prison	*Hahn*
Les Berceaux	*Fauré*
Serenade	*Gounod*

(Violin obbligato, Miss Bartlett)

In Picardie	*Foote*
The Stairway	*Watts*
Unmindful of the Roses	*Schneider*
Flower Rain	*Schneider*

SONG RECITAL

Friday, June 12, 1914

L'heure des Reves — *Ward Stevens*
Lullaby — *Cyril Scott*

Miss Rosemond

Ruhe, meine Seele — *Strauss*
He loves me — *Chadwick*

Miss Hagerman

Der Tod, das ist die kühle Nacht — *Brahms*
I would my Song were like a Star — *Kursteiner*

Miss Steele

Die Lotosblume — *Schumann*
Come, sweet Morning — *A. L.*

Miss Reese

Thou'rt like unto a Flower — *Liszt*
A Plaint — *Helen M. Brown*

Miss Decker

Wohl zu eignem Leid hab' ich Lieb' geweiht — *Rachmaninoff*
I am thy Harp — *Woodman*

Miss Clisby

A little winding Road Away on the Hill — *Ronald*

Miss Williams

Moonlight Night—Miss Rice — *Hermann*
A Dissonance — *Borodine*
The Nightingale and the Rose — *Van Nys Voget*

Miss Swanson

Forever and a Day — *Mack*
Two Songs from "Eliland" — *Von Fielitz*

Miss Shoener

A Birthday—Miss Hodgdon — *Woodman*
Wie mir's Weh tut — *Rachmaninoff*
A Persian Love Rhyme — *Schütt*

Miss Musser

PIANO RECITAL

By Mr. Walter Edward Obert

Assisted by

Mr. Friedrich Goerner, 'Cellist

Mr. Daniel Parmelee, Violinist

Tuesday, June 16, 1914

Trio, Op. 72, Allegro Moderato — *Godard*
Moonlight Sonata Op. 27, No. 2 — *Beethoven*
Adagio Allegretto Presto agitato
Two Larks — *Leschetizky*
Toccata, Op. 7 — *Schumann*
Hunting Song — *Mendelssohn*
Rigoletto — *Liszt*

PIANO RECITAL

Wednesday, June 17, 1914

L'Ausonienne — *Couperin-MacDowell*
Valse favorite in D flat — *Raff*

Miss MacDonald

Coucou—Miss Van Fleet *Rameau*
Prelude in D minor *Chaminade*
Barcarolle *Rachmaninoff*
Miss Elsie Newman
Toccata—Miss L. M. Henderson *Leschetizky*
Scotch Poem—Miss Williams *MacDowell*
Aeolus—Miss Yerger *Gernsheim*
Melody in G flat—Miss Paine *Paderewski*
Polonaise in C sharp minor—Mr. Eslinger *Scharwenka*
In der Einsamkeit—Miss Moyer *Poldini*
Etude in F sharp—Miss Dogan *Arensky*
Caprice Op. 79 *Saint-Saëns*
Miss Ruegger, Violin Mr. Rothrock, Flute
Mr. Hall, Clarinette Miss Royce, Piano

PUBLIC RECITAL

Wednesday, June 17, 1914

Marche Religieuse, for organ—Miss Helen Hall *Guilmant*
Quartet for piano and strings, first movement *Rheinberger*
Miss Florence Nichols, Miss Bath, Mr. Bemis, Mr. Goerner
L'Esclave *Lalo*
Meine Liebe ist grün *Brahms*
Miss Marjorie Talamo
Larghetto from Concerto in F minor *Henselt*
(Orchestral parts, Mr. Davis)
Miss Dorothy Hutchins
Romance in E minor, for violin—Miss Doris Bugbey *Sinding*
Doris—Miss Alice Ward *Nevin*
(Accompanied by violin, 'cello and piano)
Aria from "Le Roi d'Ys" *Lalo*
Les Cloches du Soir *Franck*
Mr. Joseph Morrison
Two Etudes, Op. 10, Nos. 11 and 4 *Chopin*
Mr. Lawrence Schauffler
Once at the Angelus *Somervell*
Pensée de Printemps *Leroux*
Miss Mildred Kenestrick
Ballade, for harp—Miss Marie McAdoo *Hasselmans*
Jewel Song from "Faust" *Gounod*
Miss Elizabeth Bailey
Danse Macabre, for two pianos *Saint-Saëns*
Misses Eunice and Margaret Whipple

FORTY-SIXTH ANNUAL COMMENCEMENT RECITAL

PART ONE

Saturday, June 20, 1914

Sonata for Organ, No. 5 Allegro—Miss Havill *Guilmant*
Concerto in D minor for piano and orchestra *MacDowell*
First Movement
Miss Traxler
Aria from "Samson and Delilah" *Saint-Saëns*
"My heart at thy Sweet Voice"
Miss Smith

Liebestod, arranged for organ — *Wagner-Lemare*
Miss Bigelow

Waldesrauschen — Gnomenreigen—Mr. Wing — *Liszt*

Concerto in A minor for piano and orchestra — *Schumann*
Allegro affetuoso
Miss Tourtellotte

PART TWO

Monday, June 22, 1914

Sonata for Organ, No. 4 — Finale—Mr. Bartz — *Mendelssohn*

Sonata in F minor for piano — Scherzo—Miss Otis — *Godard*

Concerto in A minor for piano and orchestra — *MacDowell*
Allegro
Miss Manly

Aria from "Samson and Delilah" — *Saint-Saëns*
"Fair Springtime Beginning"
Miss Payne

Quartet for piano and strings — Finale — *Schumann*
Miss Swanson

Third Sonata for piano, first movement — *MacDowell*
Miss Shoener

Sonata for Organ, No. 10 — Finale — *Rheinberger*
Miss Thomson

Prelude in A minor for piano—Miss Clisby — *Debussy*

Aria from "The Snow Maiden" — *Rimsky-Korsakoff*

Ave Maria from "Otello" — *Verdi*
Miss Burtt

Concerto in A minor for piano and orchestra — *Godard*
First Movement
Miss Coles

On the Rhine — Provencalisches lied—Mr. Beach — *Schumann*

Zigeunerweisen, Op. 20, for violin — *Pablo de Sarasate*
Mr. Parmelee

Concerto in B flat minor for piano and orchestra
Andante non troppo e molto maestoso — *Tchaikovsky*
Miss Paul

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The Bulletin of Oberlin College is published every six weeks.

Entered September 5, 1903, at the Post Office at Oberlin, Ohio, as Second-class matter, under Act of July 16, 1894.